

Drawing Tags

Bodi of Tethys

Edwin VanGorder



Drawing Tags

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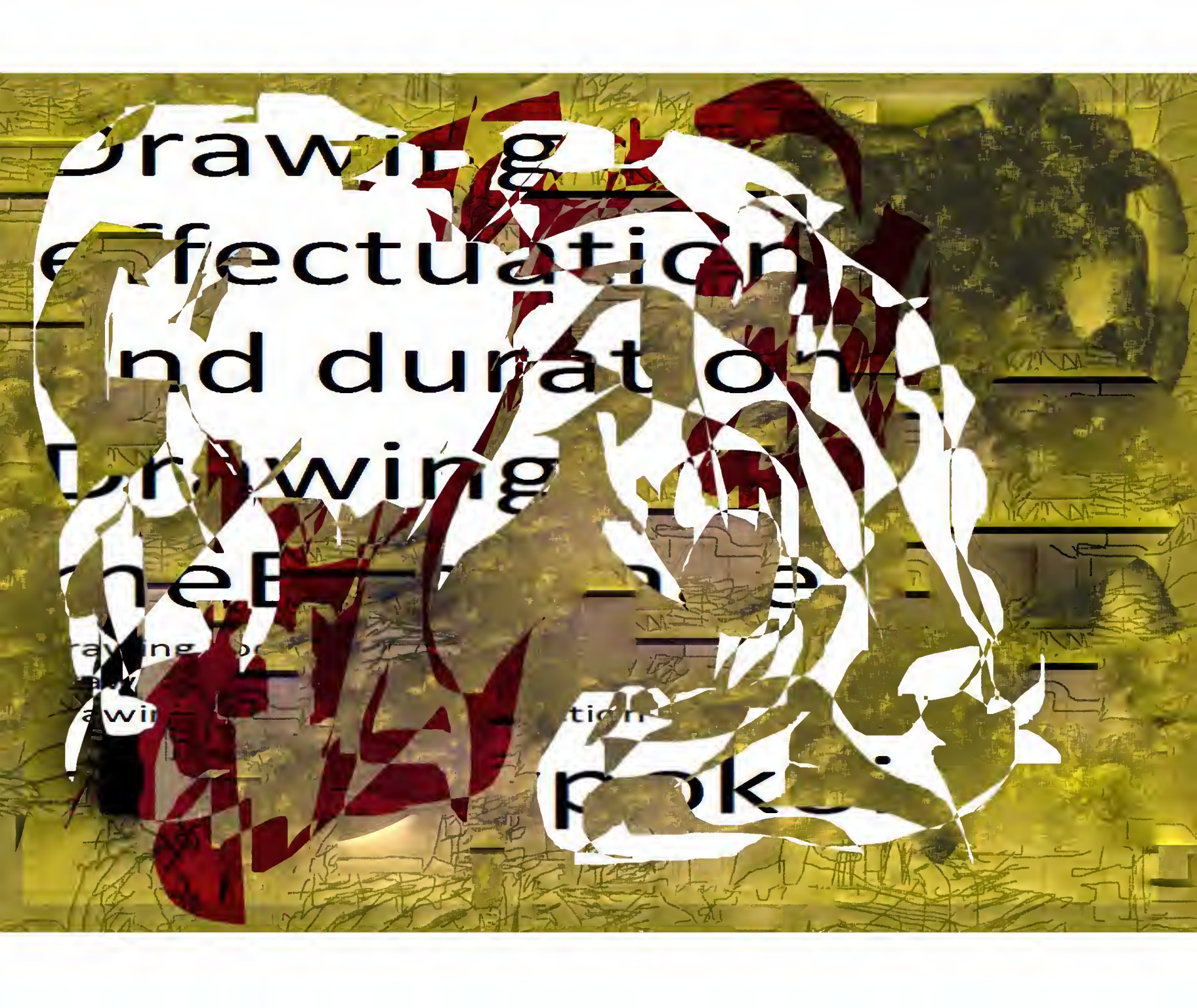


The marking implements of the material drawing culture are cached at a remove in the virtual arguments. In General drawing exigency towards its own transformations makes it the moment of preserving its improvisation, the identification of which towards paper has always bothered me since the bulk of human history has been of drawing in culture without paper: on hides, bark, cloth, pottery, wood, stone, clay and engraving therefore is also a definite drawing impulse for example the Poet Cold Mountain, an absolute hermit engraved his poetry on rocks and trees about his cave, and these copied to paper by others gave the print form as it were. The cyber realm therefore of drawing in light, through sheer movement referencing materiality in the software argument highlights drawing as the eternal philosophic bracket of moment of awareness in regard to one's activity as it is given over to motion, like the verbal state- both of which are transformative within the state of giving over a marking that is the improvisation.

Black and white photography of say monuments and cities also has in the subtraction of color a kind of activity in the negative definition. In the available culture the rhetoric of black and white photography is a kind of perception of time as Picasso defined drawing, a trick definition however; the echo question is what kind of perception? The definition kind of begs the question....

Picasso is borrowing into Bergson oscillation, the objective art and subjective response, the subjective art and objective response as a chiasmus which needs space over all to develop a sustaining rhetoric of implications and potentials in generative flux and metamorphosis.

Again, the available culture is headed towards teaching children writing only on computer, the marking element, drawing does not show in contemporary computer art so much with the exception of a kind of "paint box argument" which maintains some marking culture. Without being reactionary one would like to reverse this on the strength of the word reverse which translates as "trope"- drawing on trope is the entrance into information architectures which can study better the inflections of language. One could criticize me for not noting that much of "not marking" might be another kind of marking, and this indeed is also true towards the integrative whole but the whole spectrum needs to be available to make the space of the thought even as one selects.



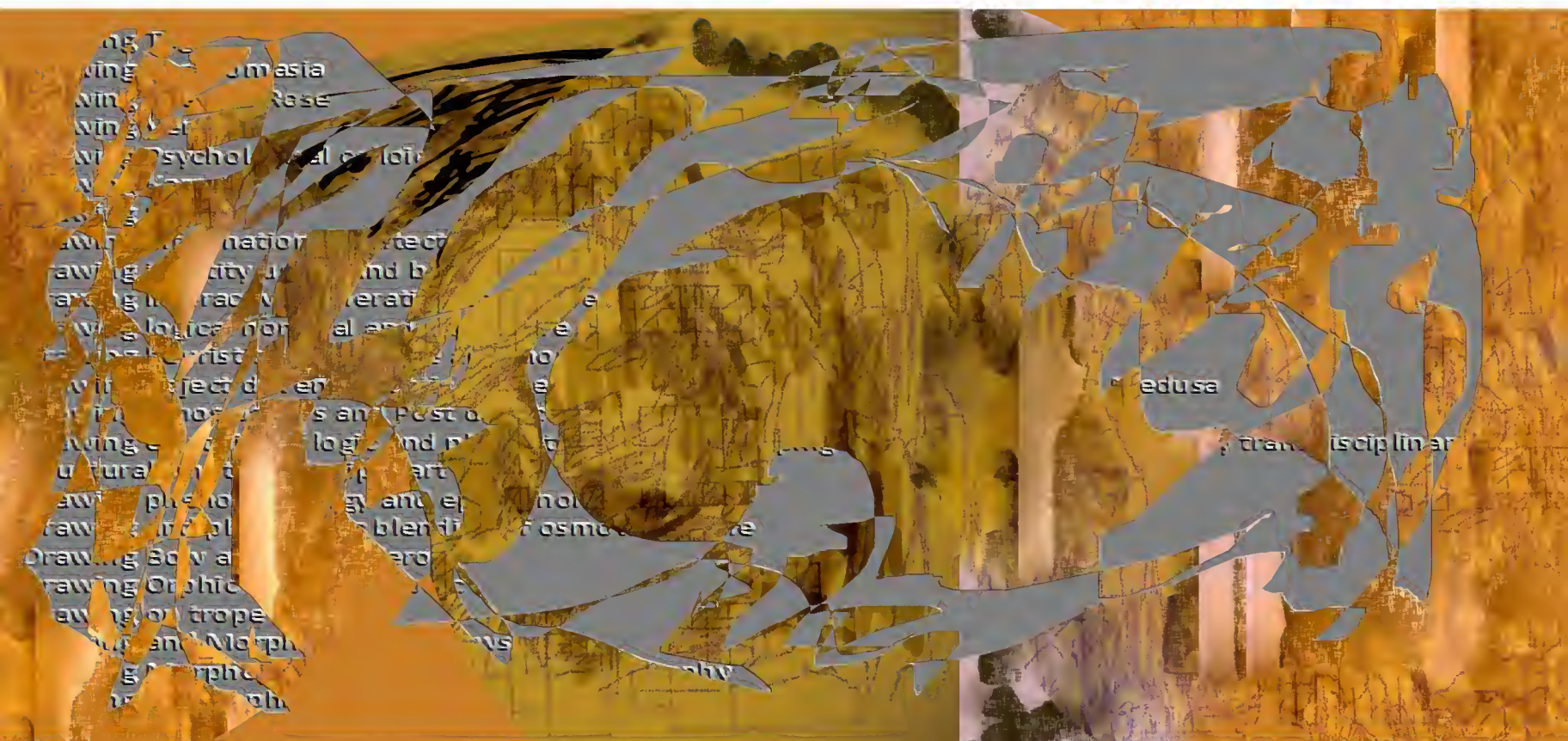
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Drawing Paranomasia
Drawing Oceanic Rose
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Drawing Psychological
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Drawing Karma

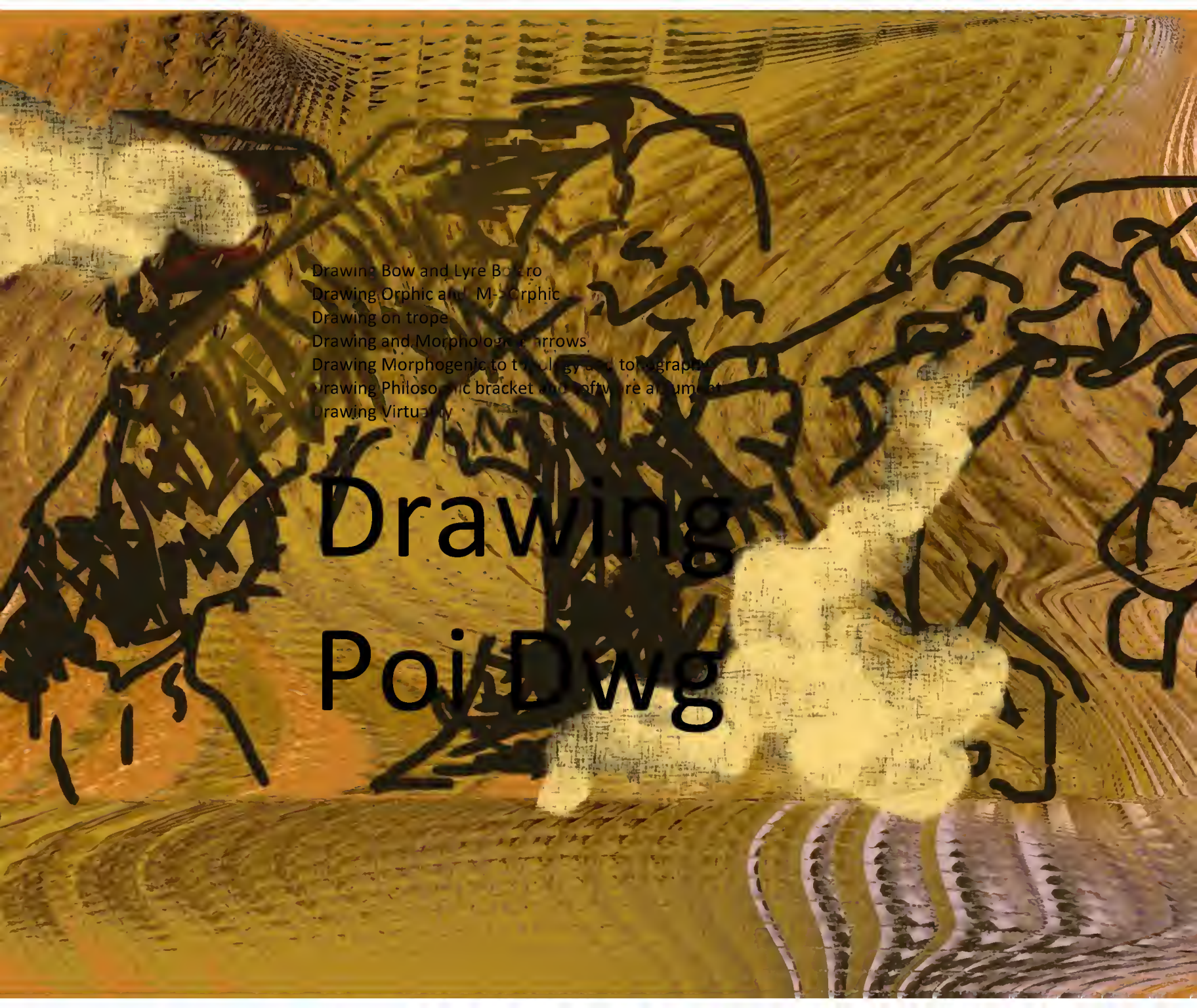
Drawing salient







Drawing Information Architectures
Drawing identity usage and being
Drawing interactive generative and immersive
Drawing logical nominal and expressive
Drawing heuristic labyrinthine and monumental
Drawing object driven dialectic and recoil
arranged marriage of Narcissus and Medusa
Drawing ethos pathos and Post dialectic discourse
Drawing elasticity of logic and plasticity of global
mapping integrations of evolutionary
transdisciplinary structuralism: transdisciplinart
Drawing phenomenology and epiphenomenology
Drawing and philosophic blending of osmotic
culture



Drawing Bow and Lyre Bowero
Drawing Orphic and M-Orphic
Drawing on trope
Drawing and Morphologic arrows
Drawing Morphogenic to theology and topography
Drawing Philosophic bracket and software argument
Drawing Virtuality

Drawing Poi-Dwg

Drawing Paranomasia

Drawing Oceanic Rose

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Drawing Psychological
colloids

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Drawing Salient

Drawing Information Architectures

Drawing identity usage and being

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Drawing object driven dialectic and recoil arranged marriage of Narcissus and Medusa

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Drawing elasticity of logic and plasticity of global mapping integrations of evolutionary transdisciplinary structuralism:
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Drawing Loci Communes

Drawing torus and labyrinth

Drawing apakoinu construction

onDrawing Hypokoinu

Drawing draw bridge

Drawing ellipsis

Drawing Abracciari

Drawing Tethys

Drawing poetics and poiesis

Drawing covert culvert

Drawing up along the way

Drawing throwing the target at the arrow

Drawing Rhea-lization



Drawing interpellation and interpellation morpheme and
empheme sound and sight language sites

Drawing chords threads and strings of luck fate chance and fortune

Drawing ghosts monsters and zhome zones

Drawing and primordial chaos

Drawing aquifer, scherzo and artistic proof

**Drawing scratch to sculpture somatic semiotics of phenomenology and
epiphenomenology**

Drawing intermezzo

Drawing information architectures cloverleaf highway

Drawing ensemble

Drawing on Drawn out art and aporia aphorisms

Drawing Horismus and Litotes of Labyrinth torus and palimpsest

Drawing Round





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Drawing tangent

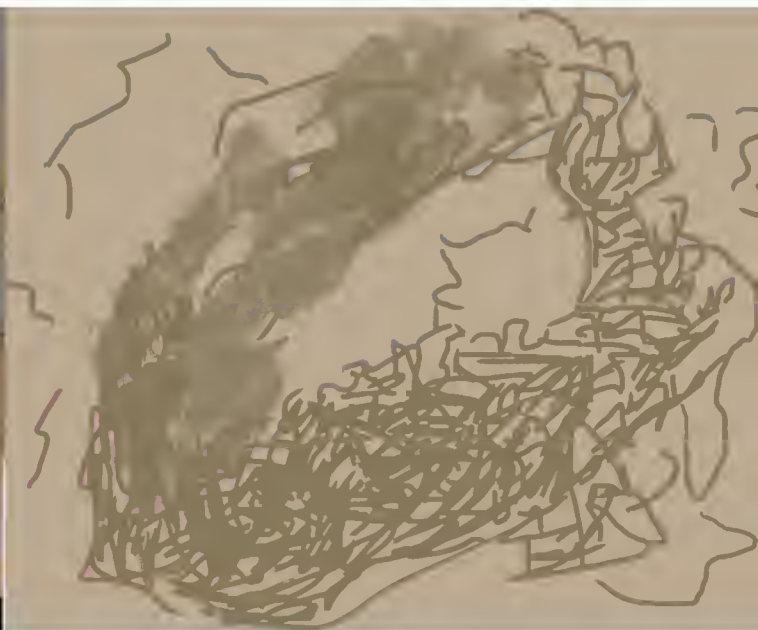
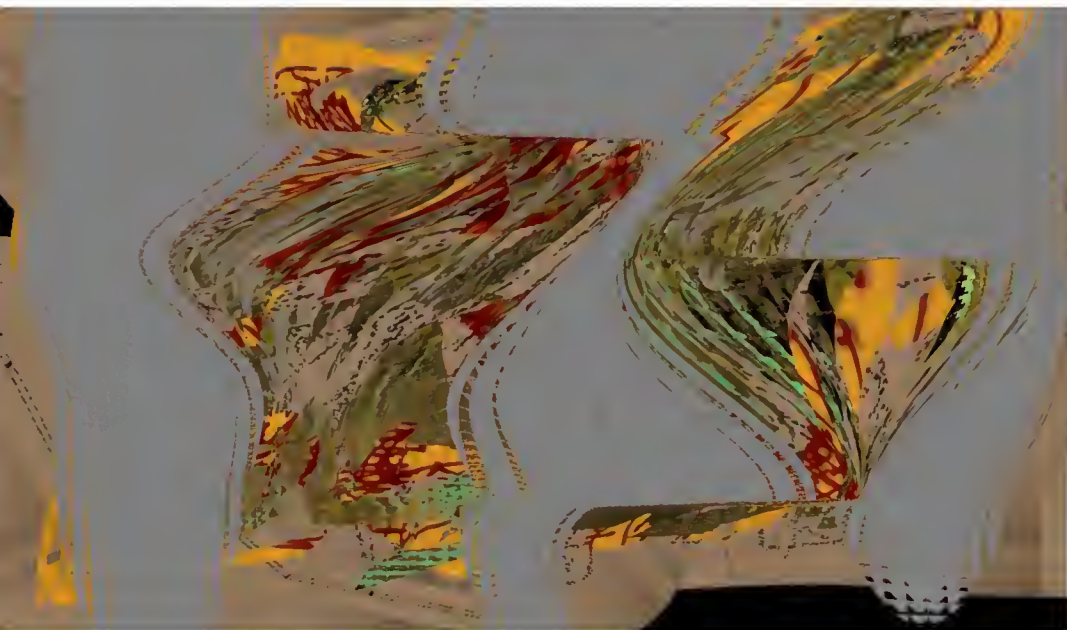
Drawing philosophic

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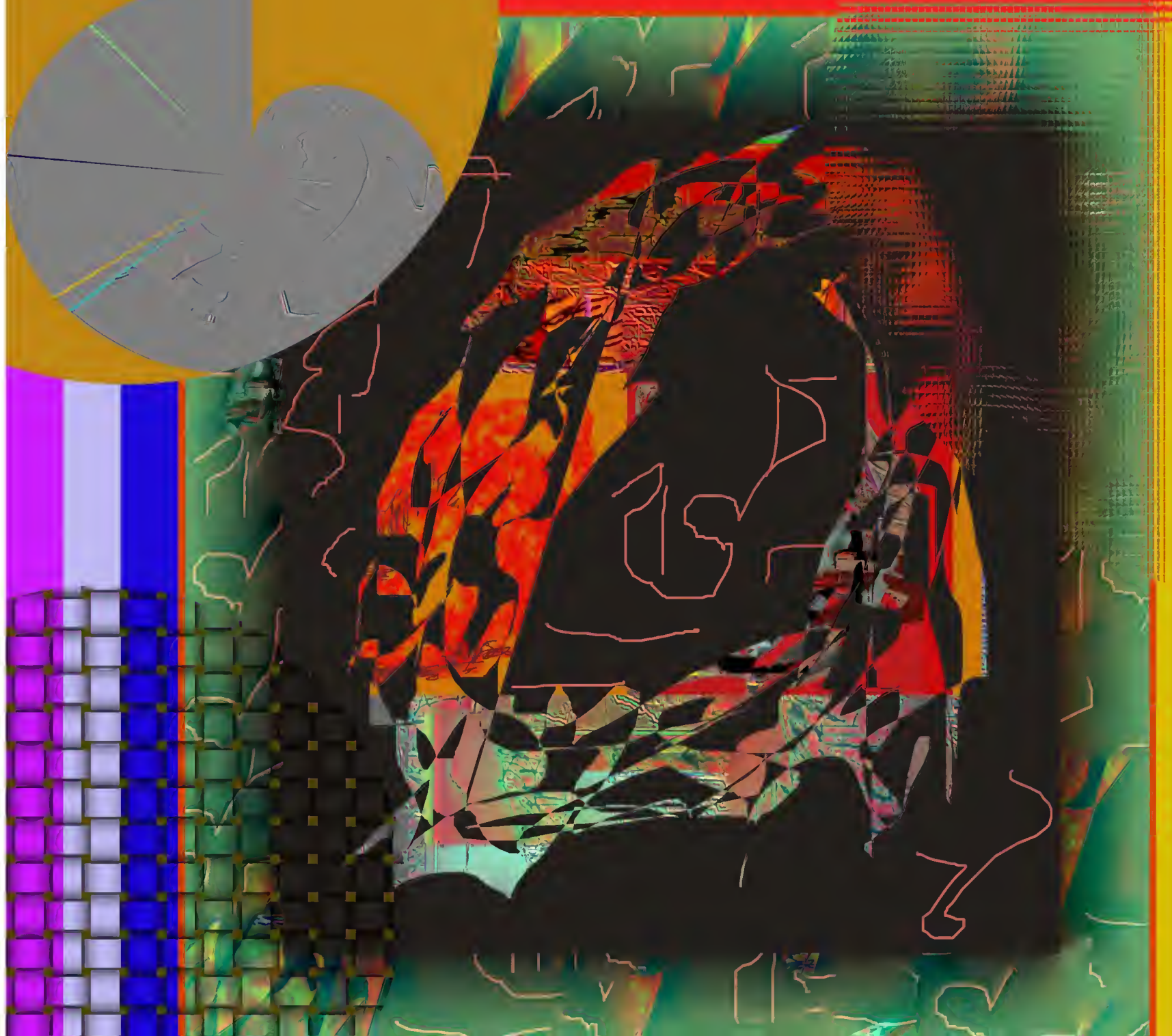
Drawing Discourse

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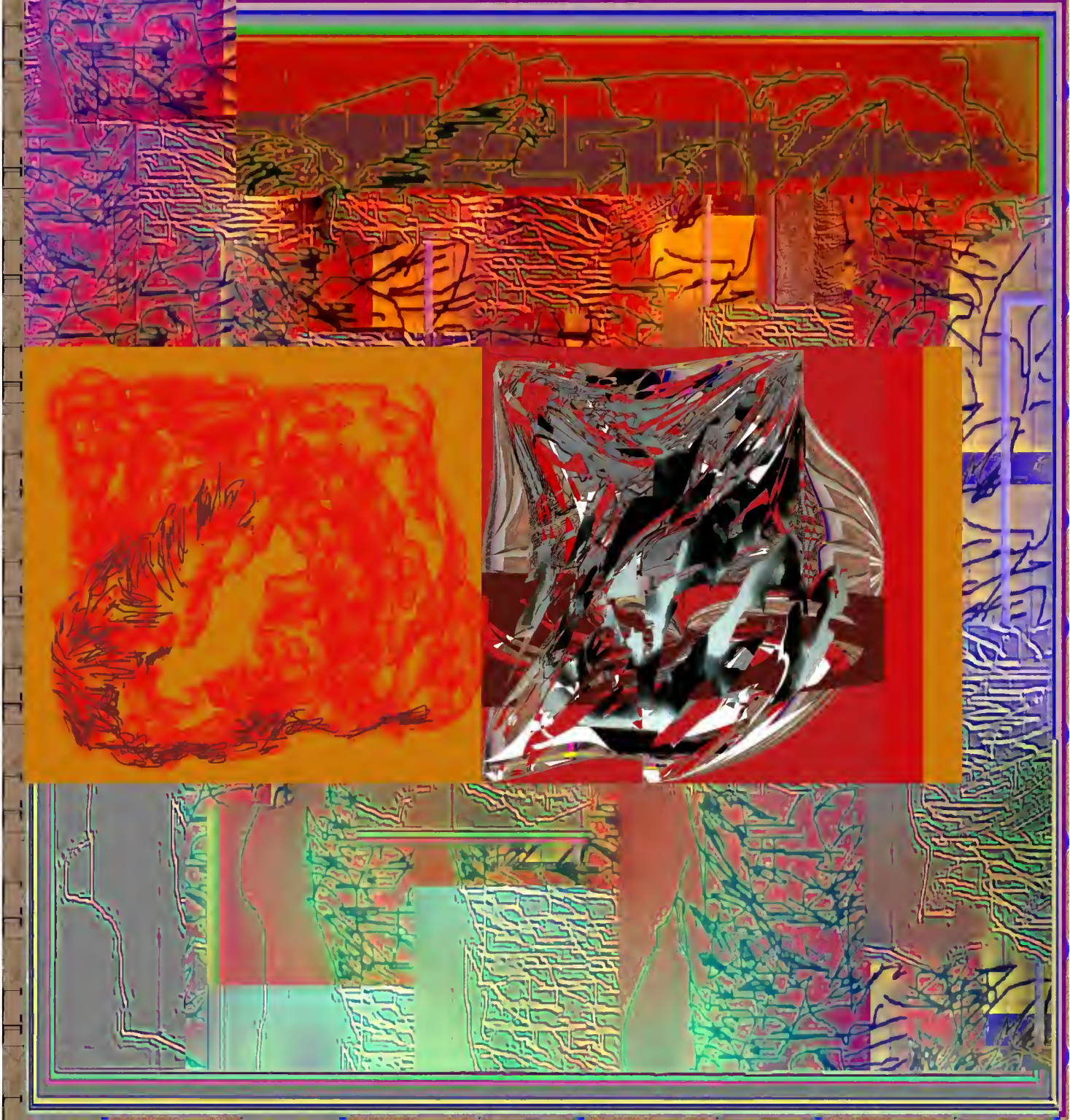


Drawing and
Morphological arrows
Drawing Geo Drawing
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Drawing ontologies of I
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ideation

Drawing throwness slippage
and consciousness patterns
Drawing transdisciplinary
pathos of evolutionary
ethos towards structuralism
and echoes

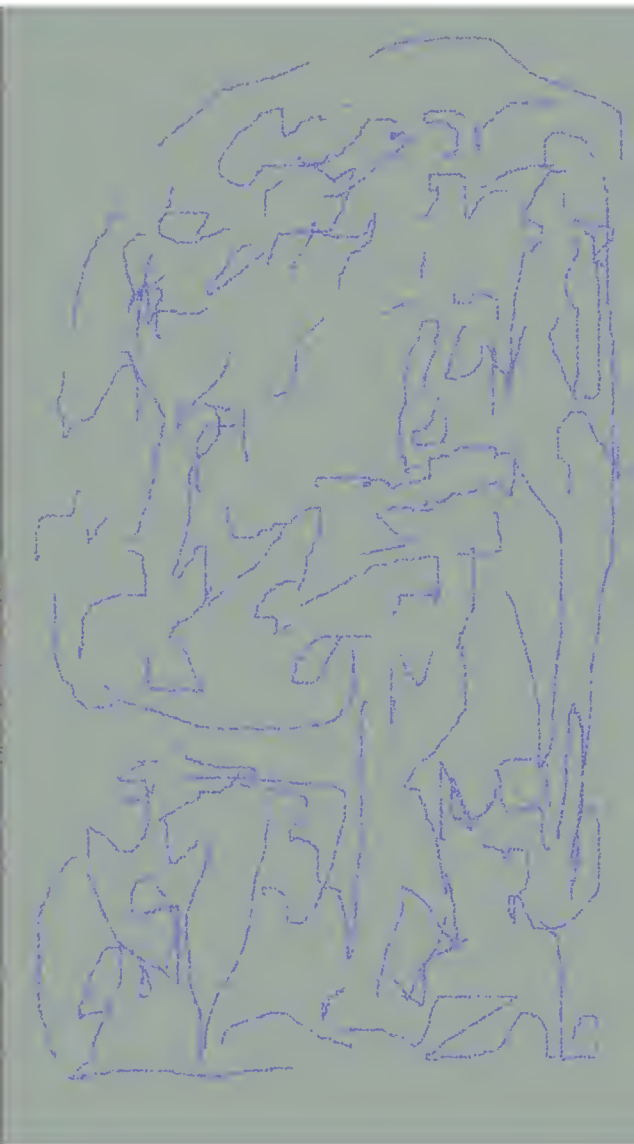


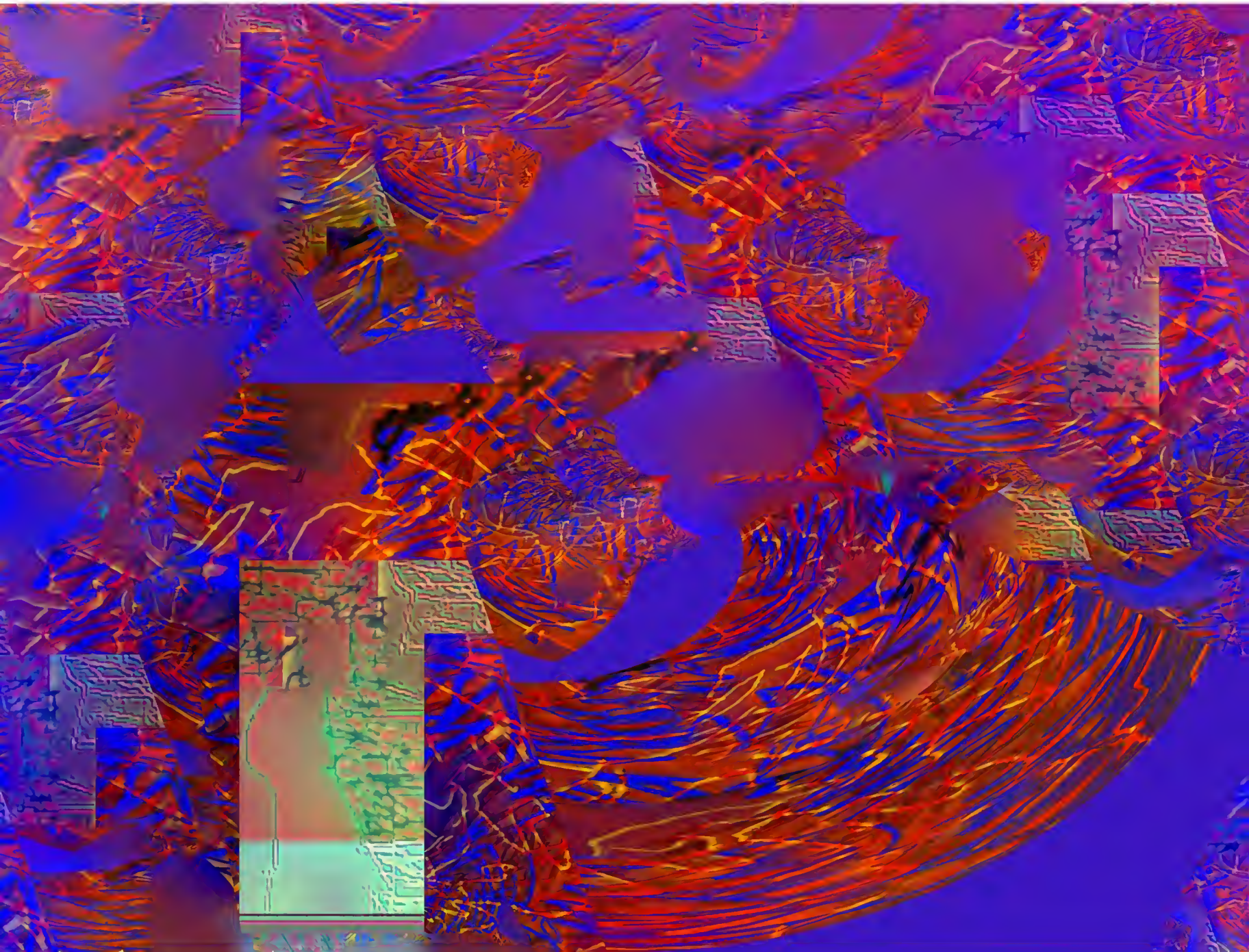
**Drawing and virtualities of
art and language**

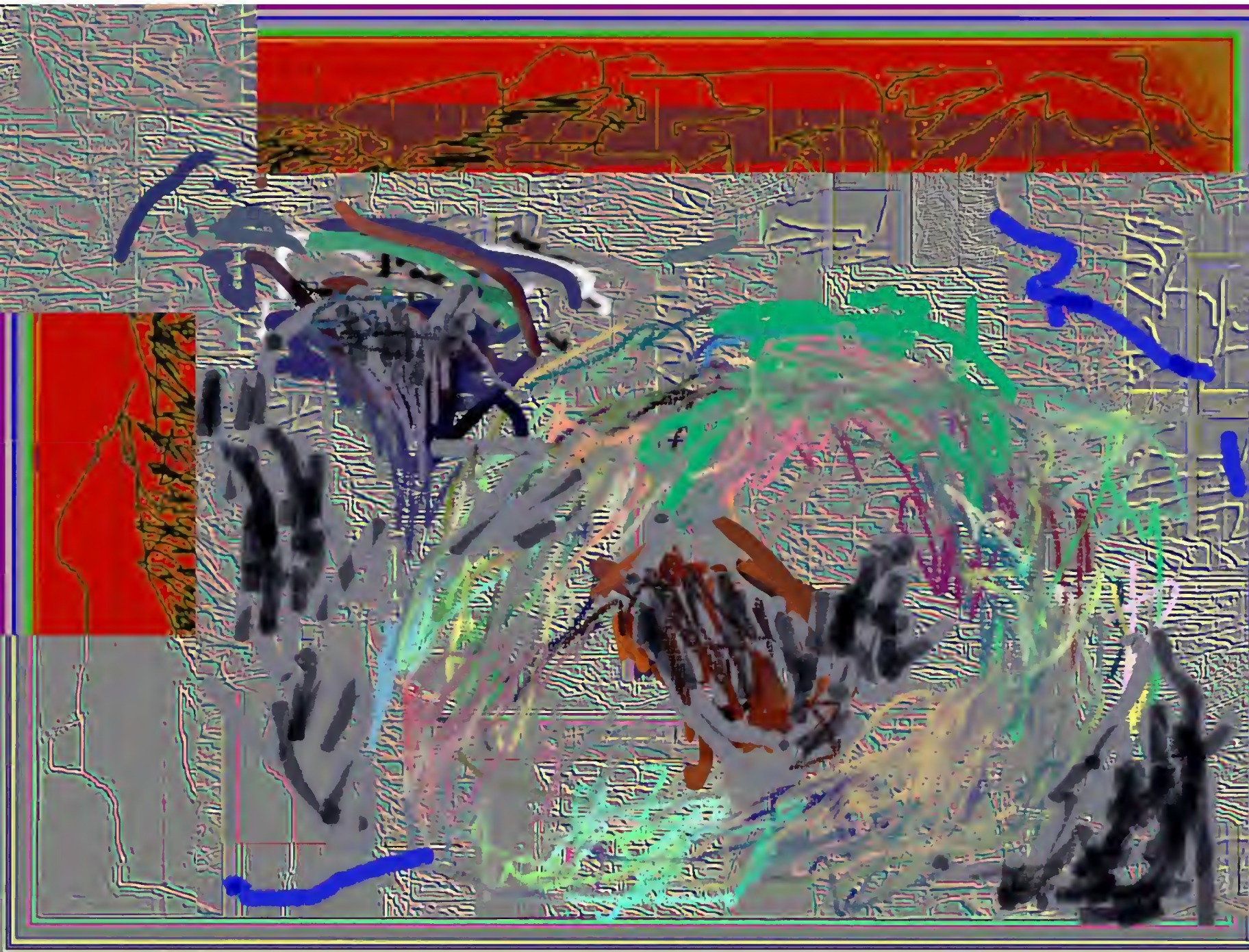
Drawing and language

Drawing speaks

**Drawing I write I draw in
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**Drawing concepts of time
and space formative to
experience and praxis**

**Drawing and virtuality of
material through thought
alloysis**

Drawing trace and rhizome



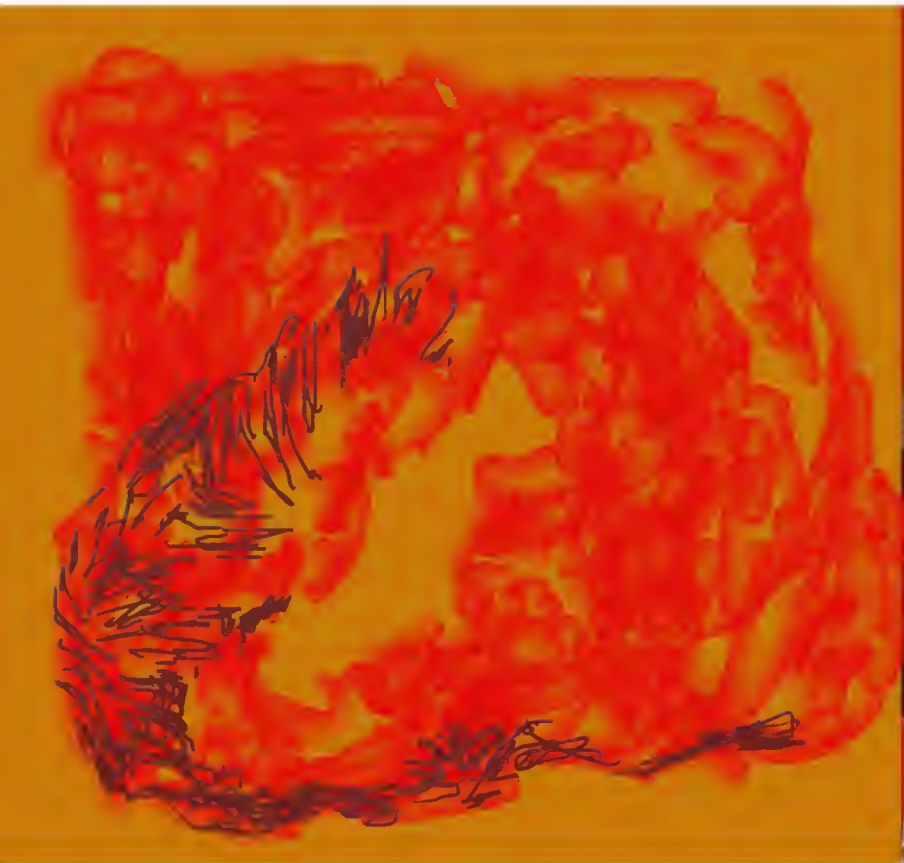
**Drawing as its own musical
question**

Drawing egresses and ingresses

Drawing prosody

Drawing energia

Drawing realignment



Drawing Trope Tricks

DRAWING ERA

DRAWING COLLECTIVE

DRAWING RETRACED

DRAWING REMARKS

DRAWING ON TROPE

DRAWING IN MEDIA MEDIATED

DRAWING CULTURE

DRAWING ARTS

DRAWING SCRATCH TO SCULPTURE

DRAWING THROWNESS

DRAWING ELLISIONS AND COLLISIONS COLLUSION

DRAWING EFFECTUATE

DRAWING ALLOYSIS

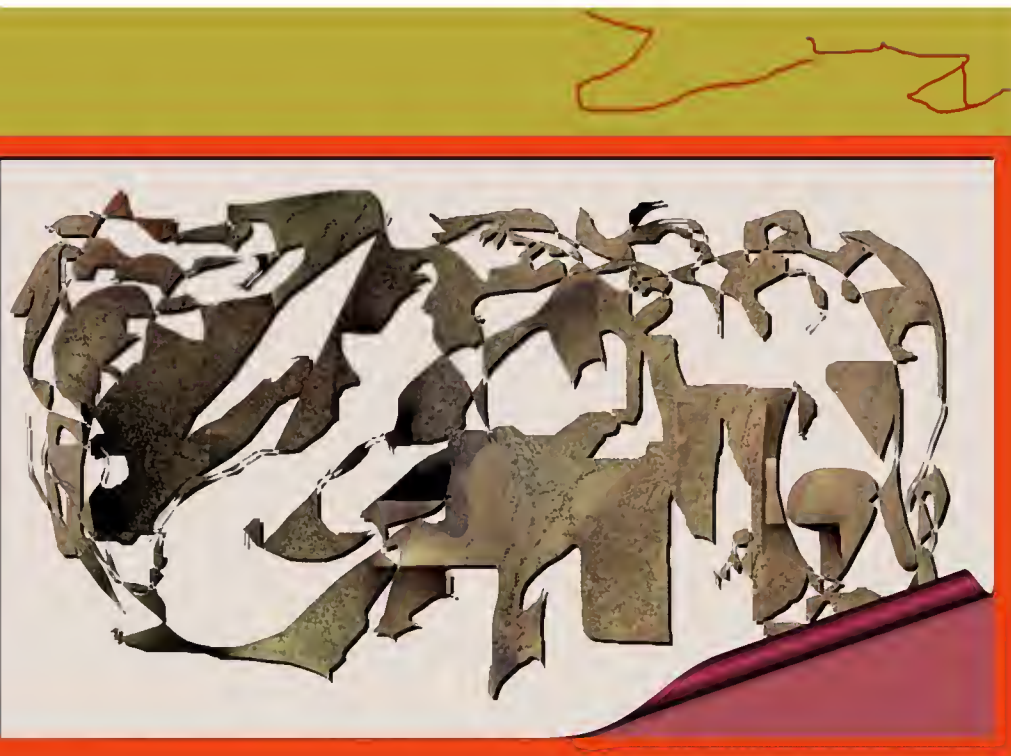
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DRAWING INTEGRAL

Drawing askew

Drawing noema





Drawing Salient

Drawing Juncture and Adjunct

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Drawing mention dimension mentation

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Drawing in the light of

Drawing art and thought of

Drawing Venns and Veins

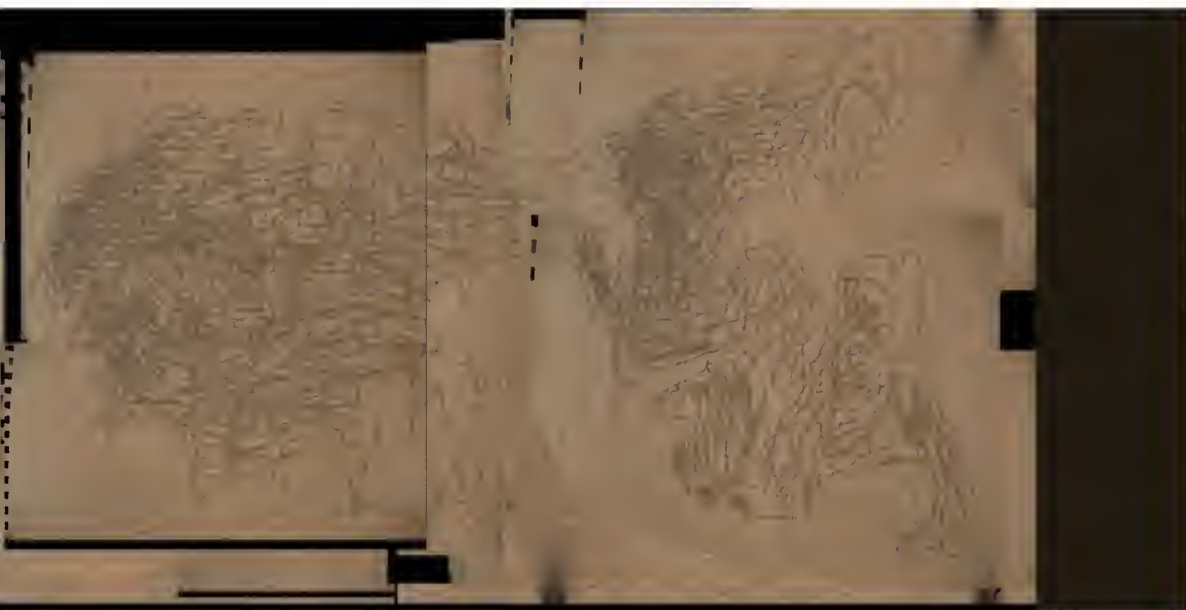
Drawing Bodi



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Drawing Coinage
Drawing approach
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Drawing Fluxus convolvulum and conflux







Drawing improv and improvisation

Drawing objects and experiential realm

Drawing implications

Drawing magic and philosophy

Drawing Dawning

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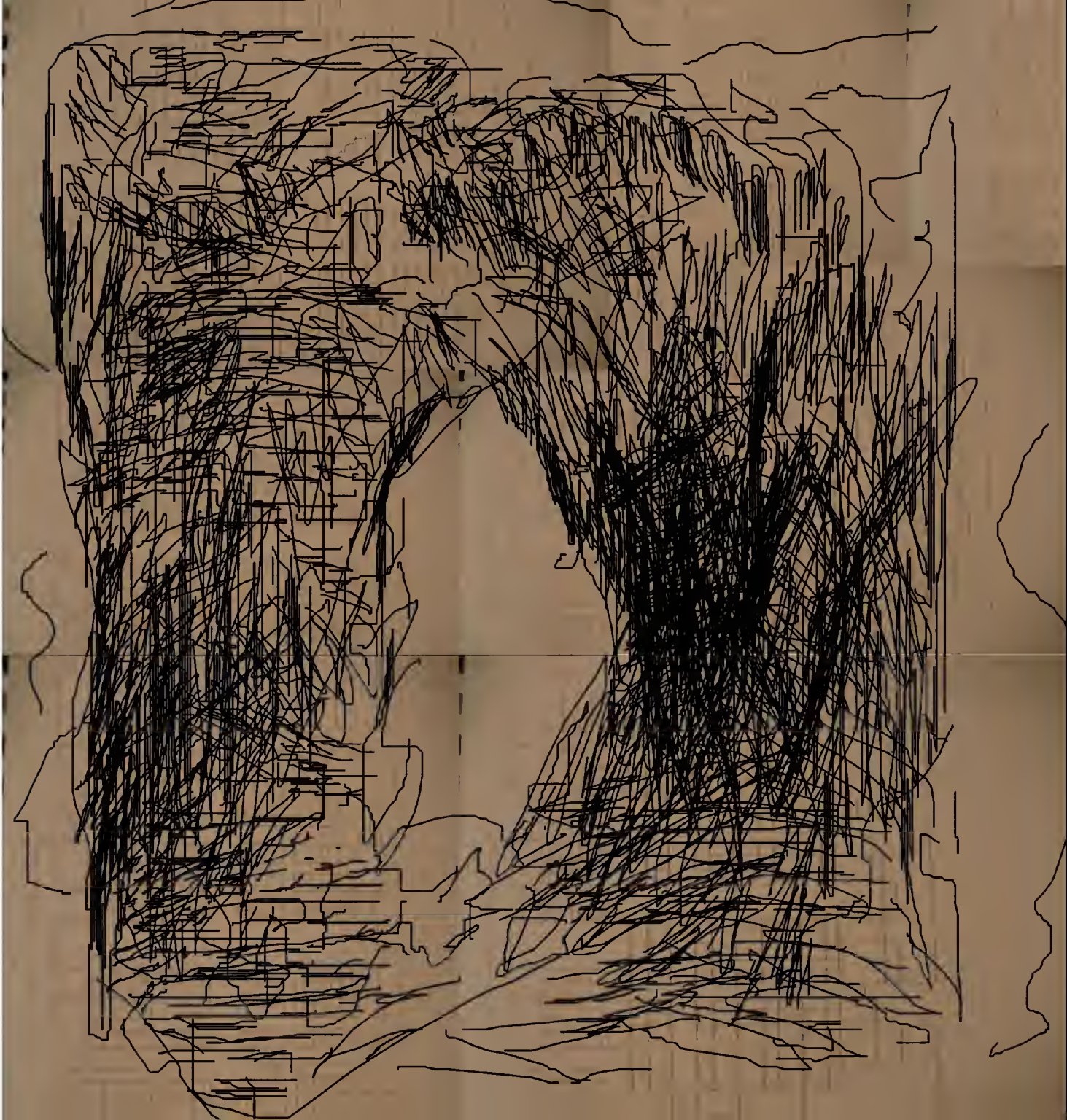
Drawing mediated Medusa

Drawing affiliations of language and dimension

Drawing sculpturotectural

Drawing neo neon motion sensor and afterglow of video slice and cinematic knot mediating media colloids and allois of sculpturotectural origins in camera and excamera





- Drawing berms and wales firmament and fosse voyards of islands issues of conflux

drawing whole and disciplines since cruel theatre

Drawing genesis and media metamorphosis as a polyphonic voice of material culture and virtual enactment and entr'

acte improve salient bringing traditional poetics towards a well rounded poesis of media experience building on

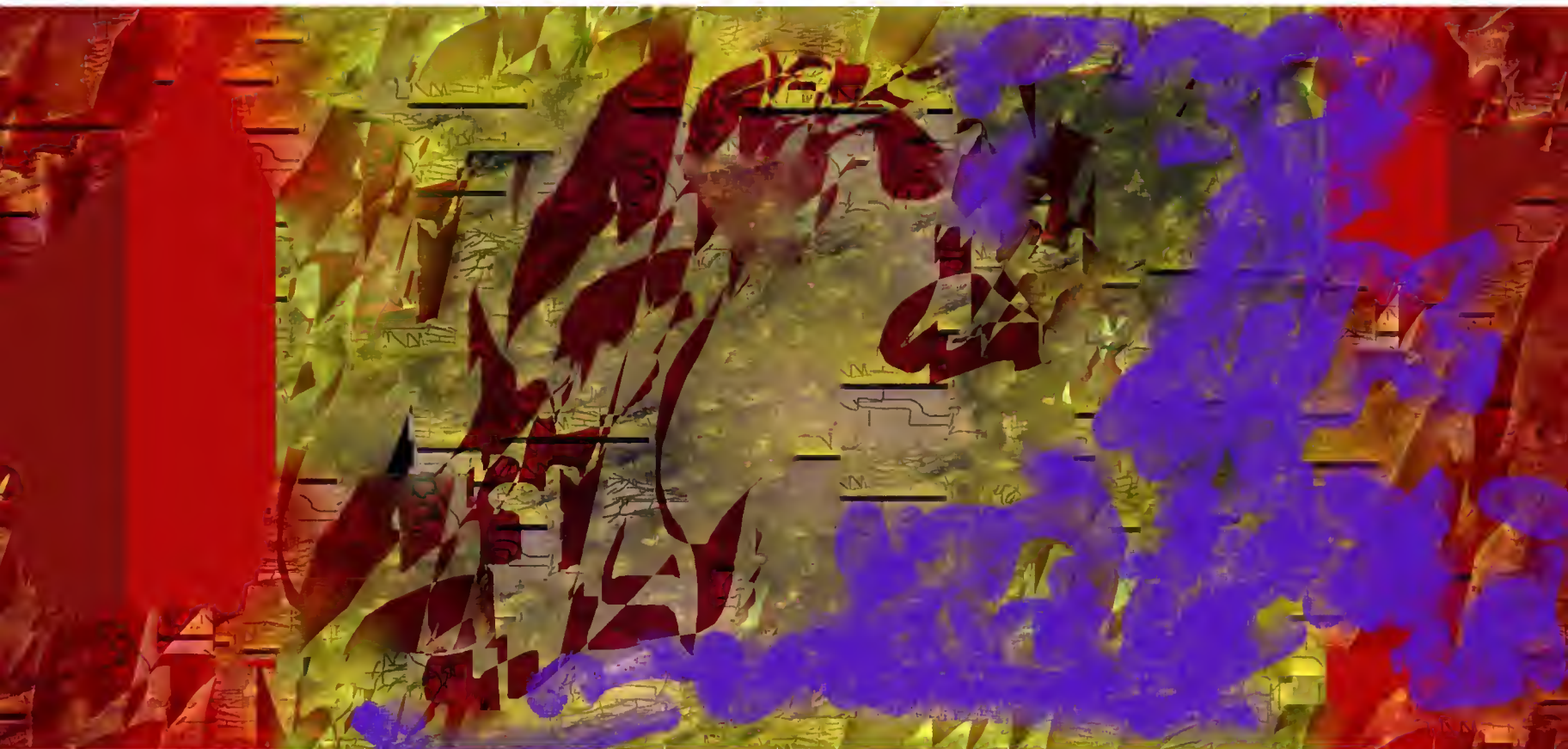
experience and thought experiment

Drawing voice in the voices

Drawing Drive

Drawing proxemics





Drawing cloverleaf of information architecture
Drawing Pre Paper and Post Cold Mountain
Drawing imprimatur
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Drawing synecdoche
Drawing Chiasmus
Drawing interpolation and interpellation
Drawing under and over underwriting and overwriting
Drawing up along the way



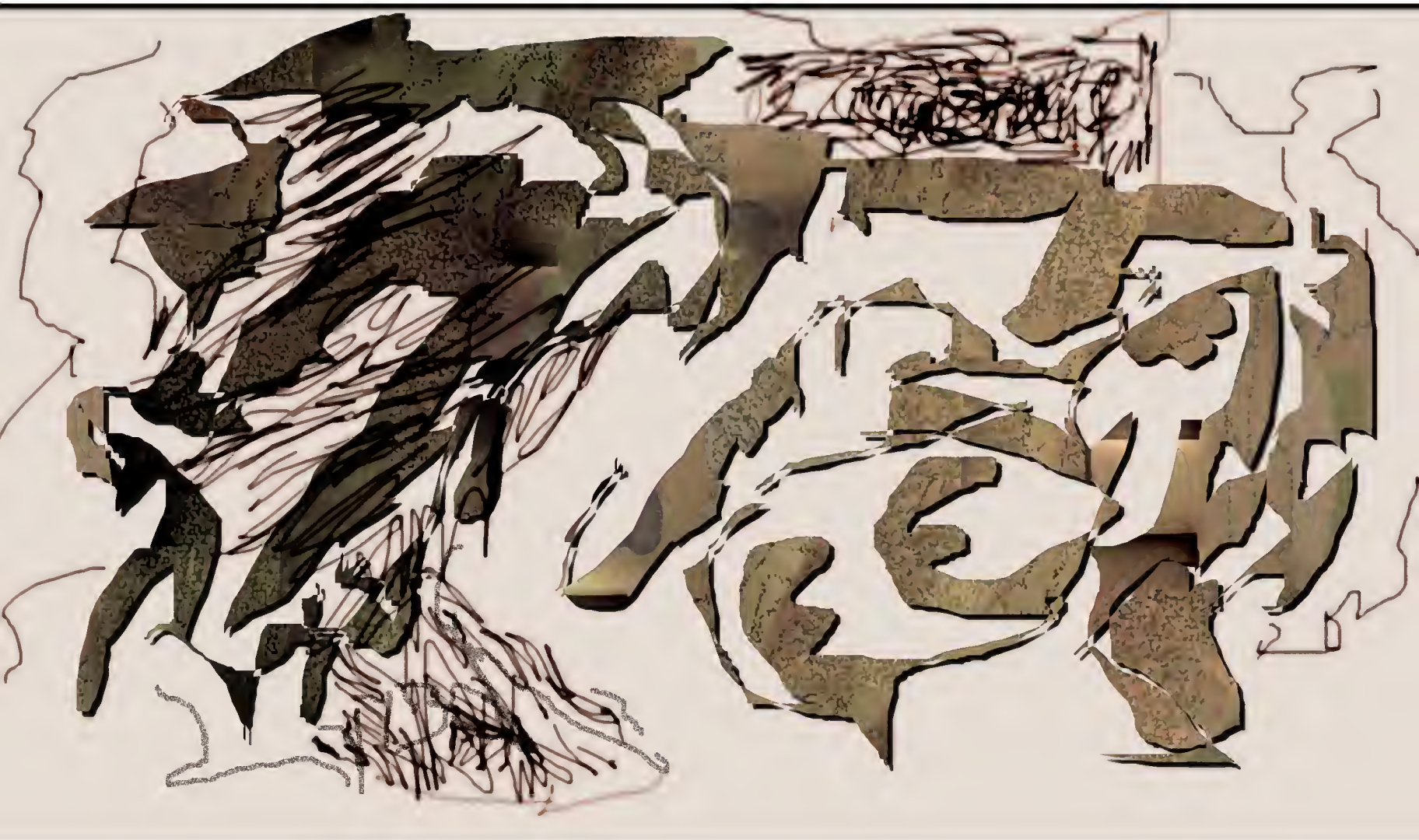






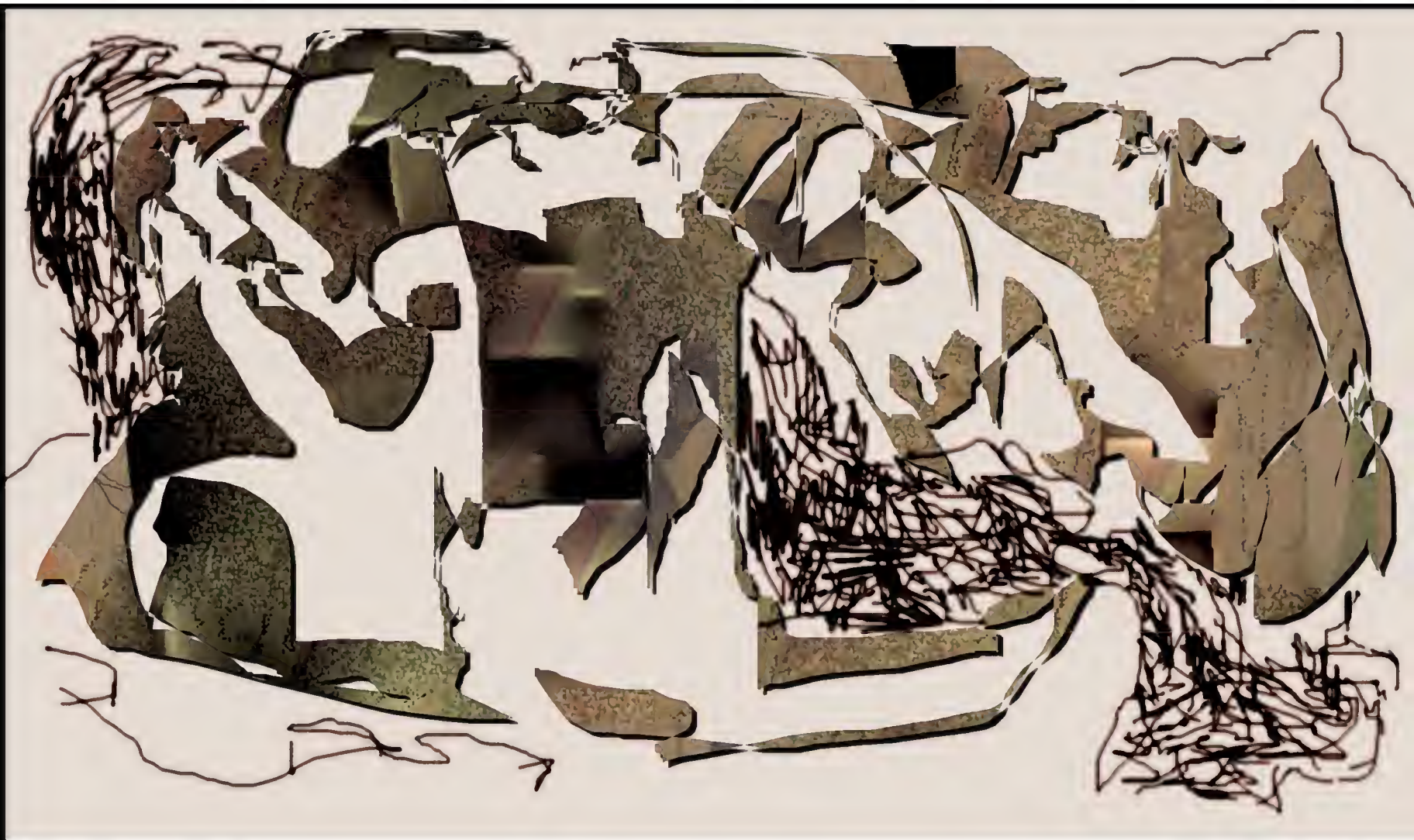


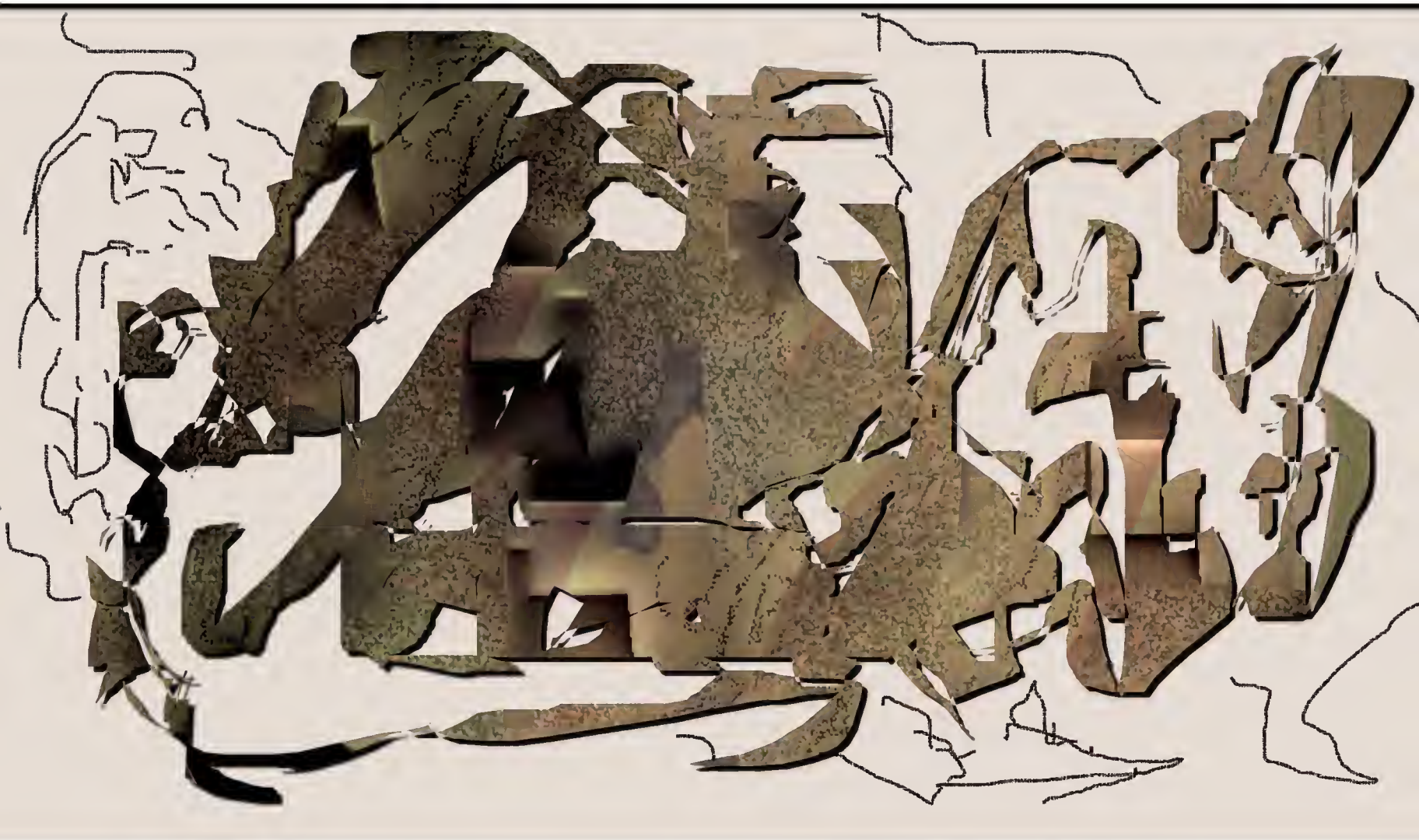









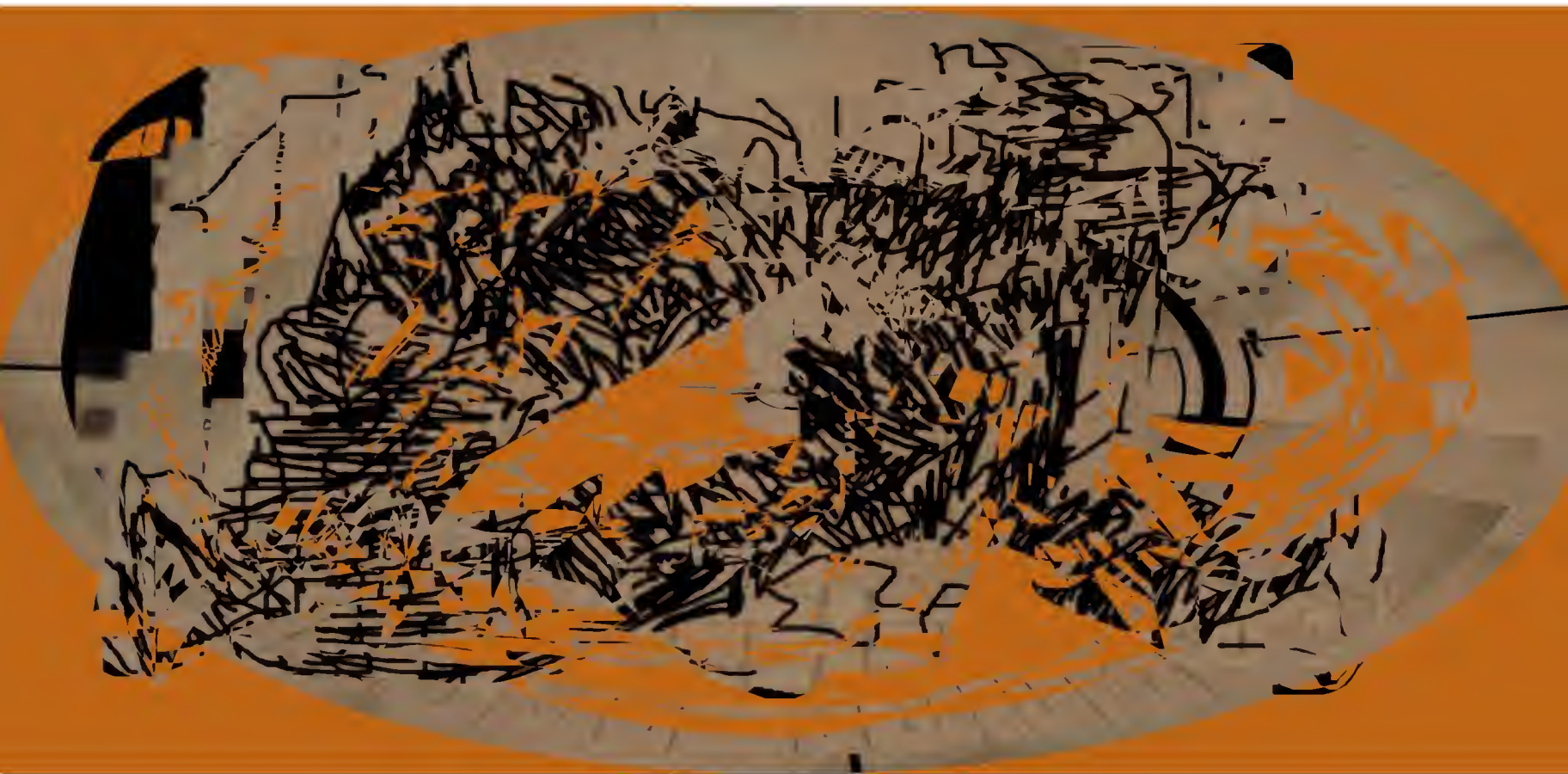


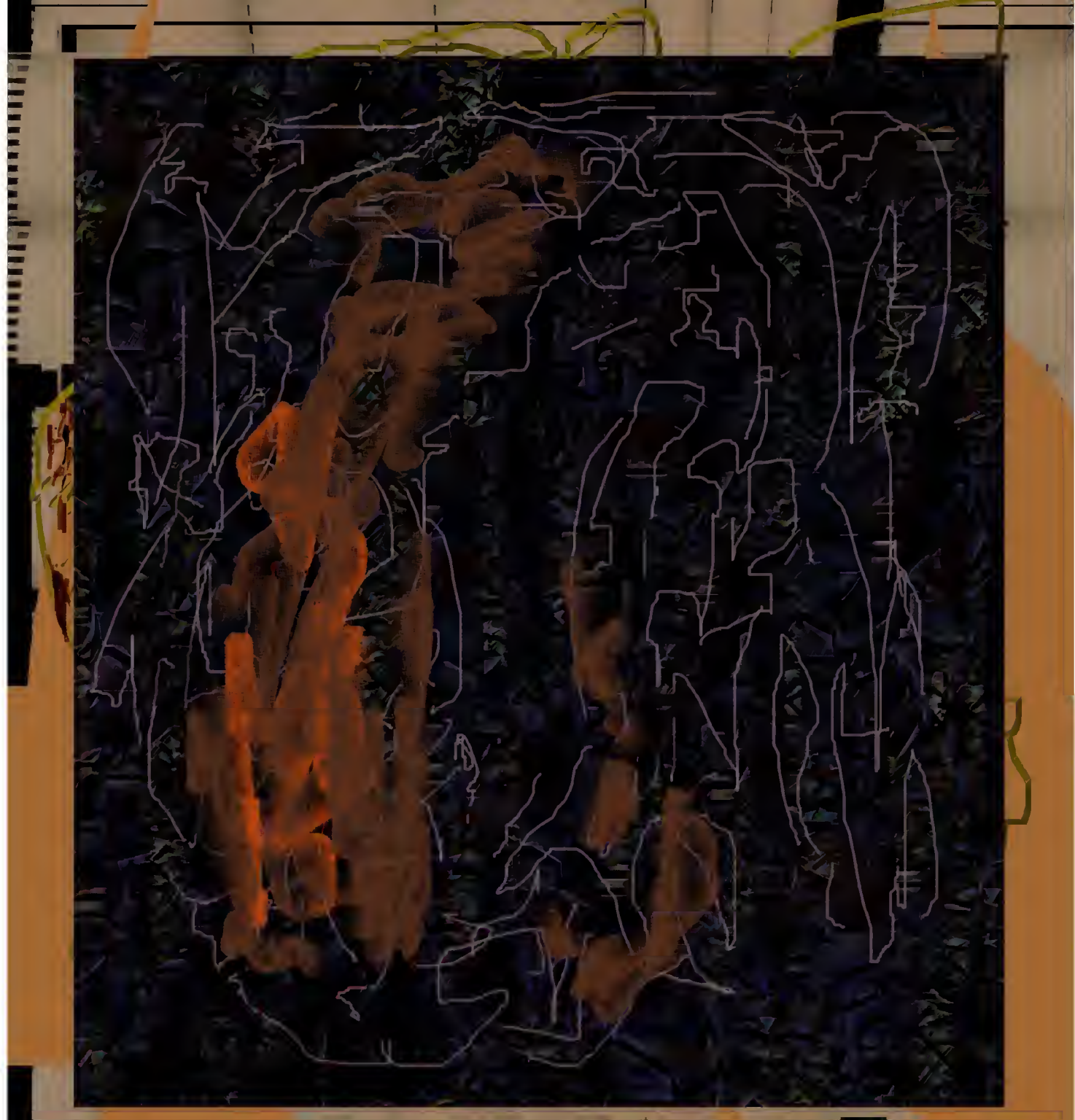




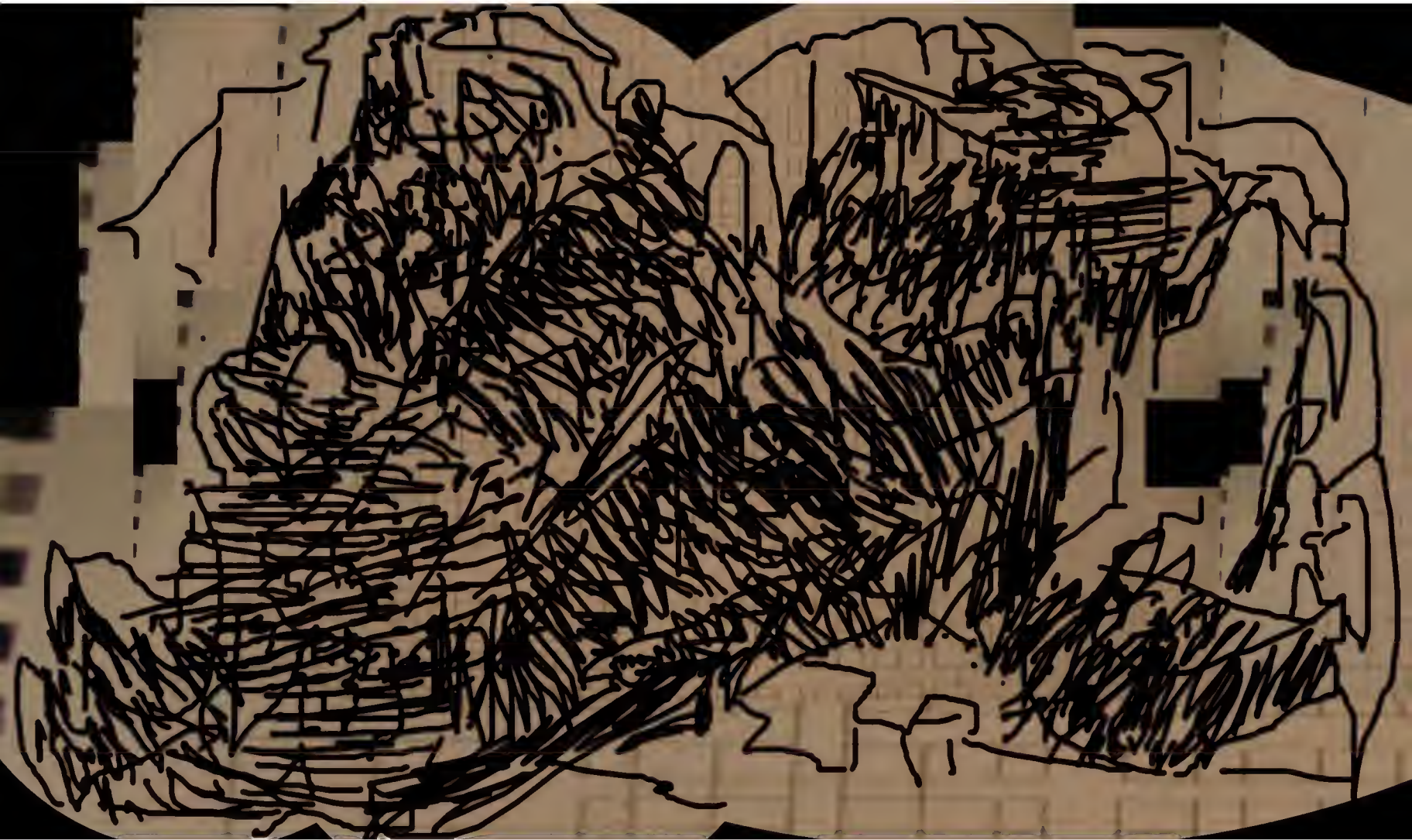


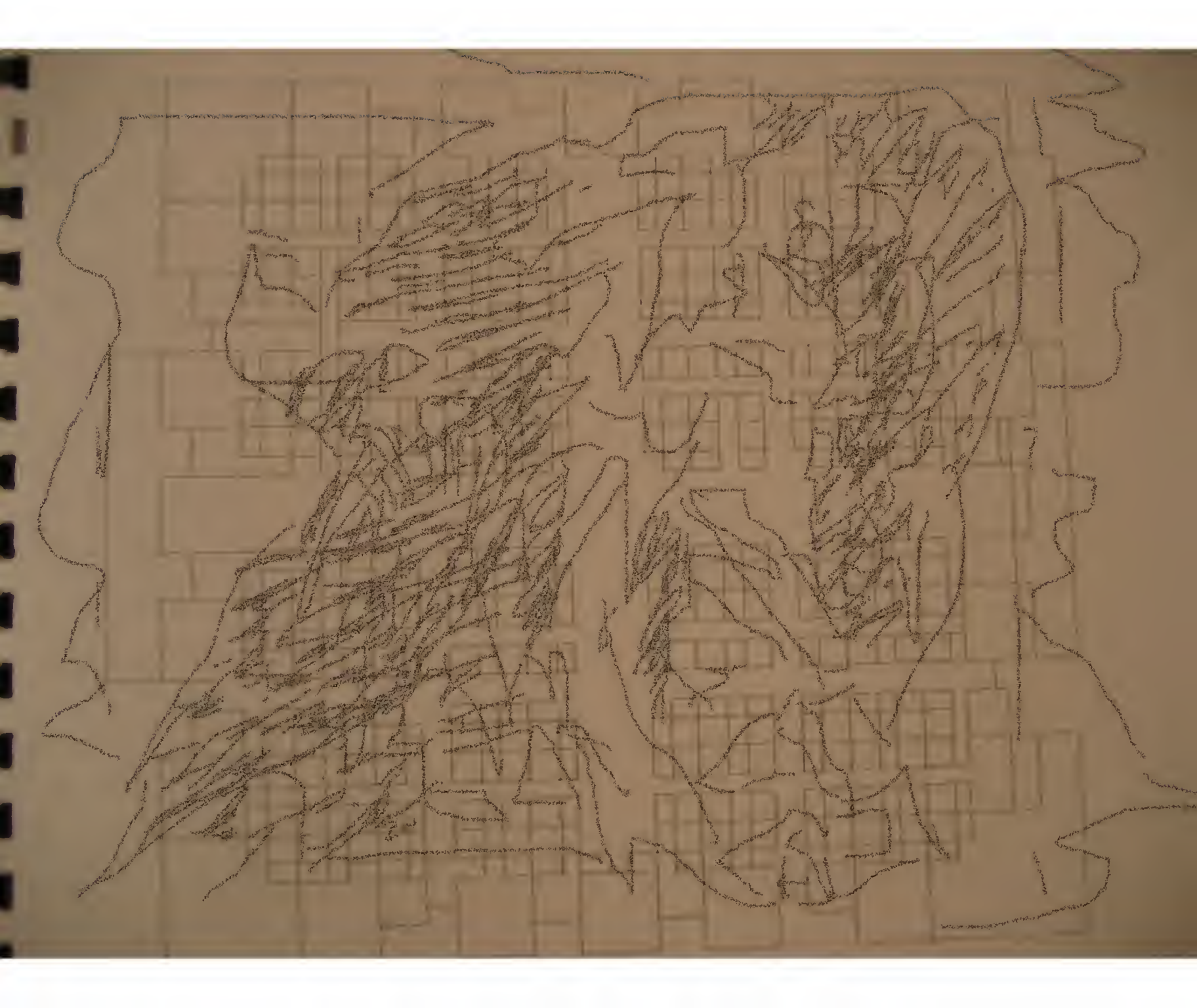
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and Medusa 1**

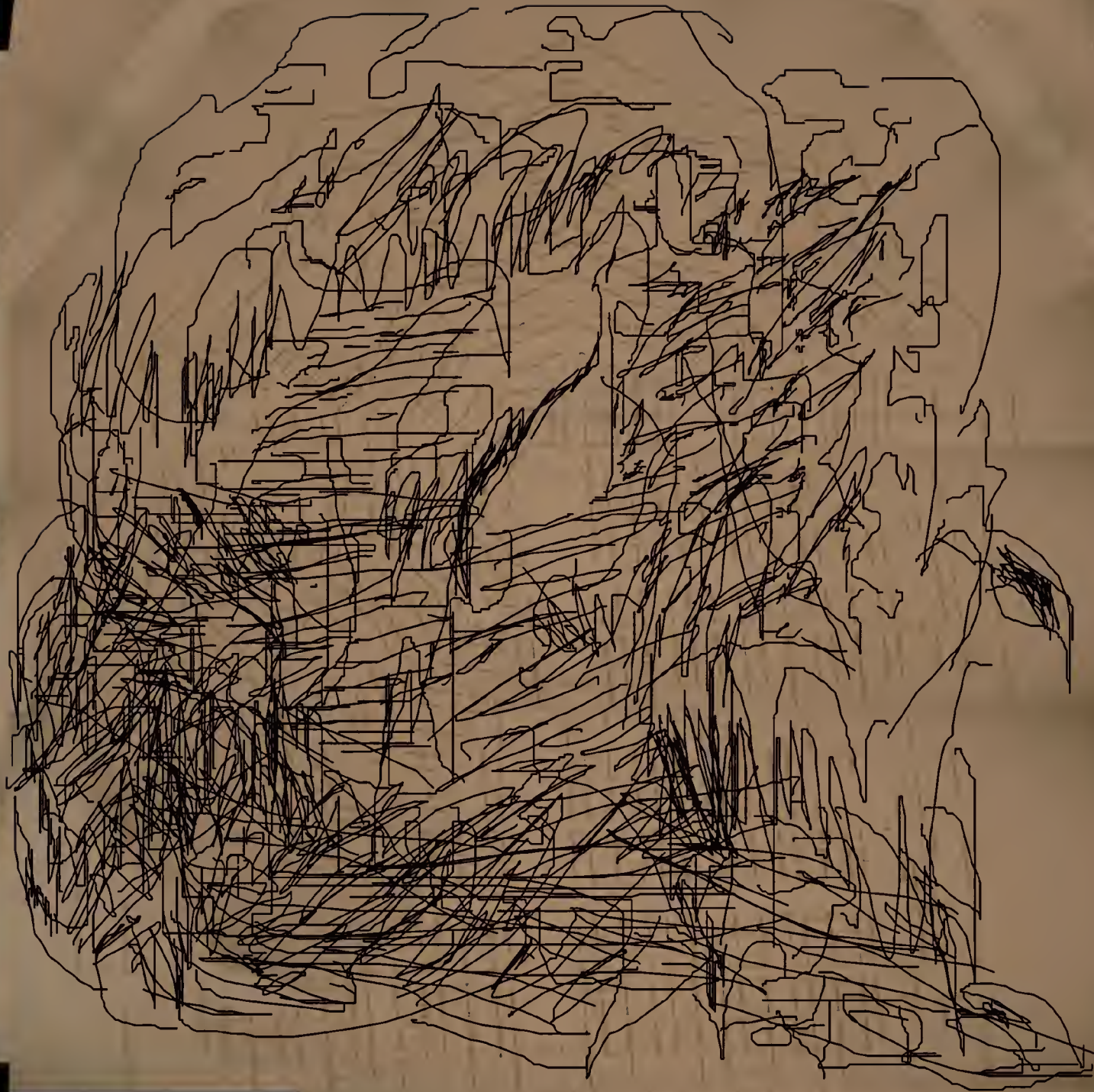


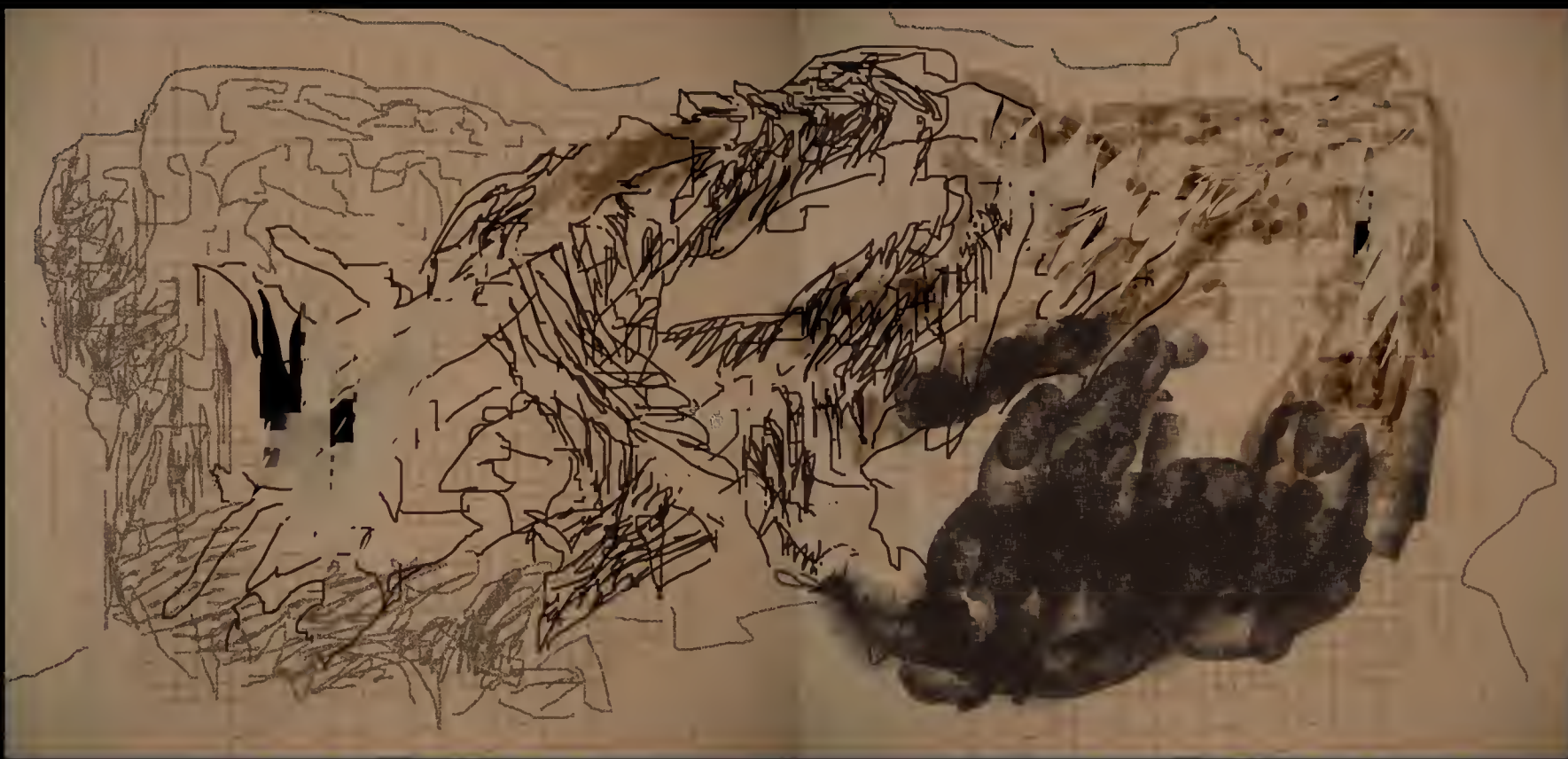


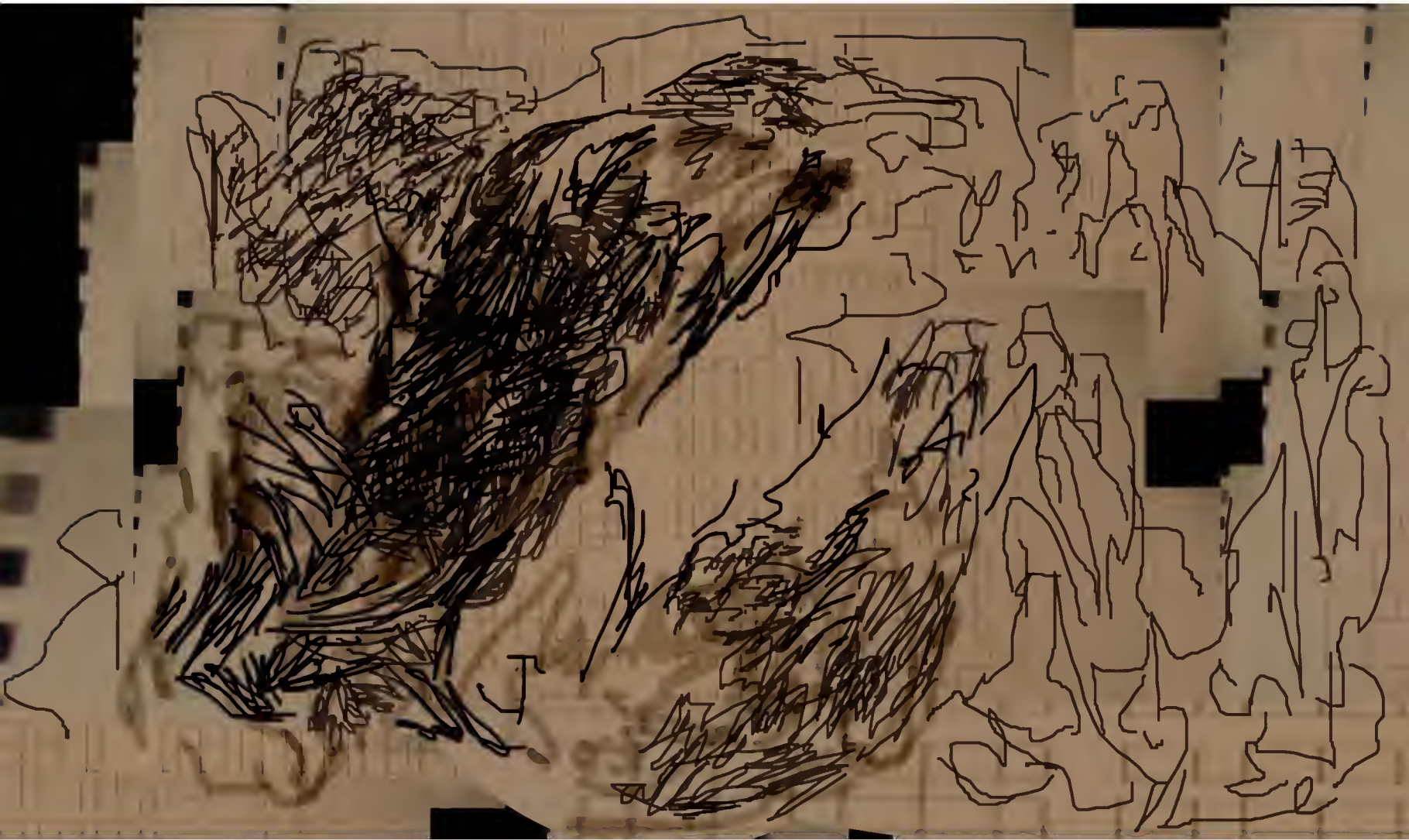




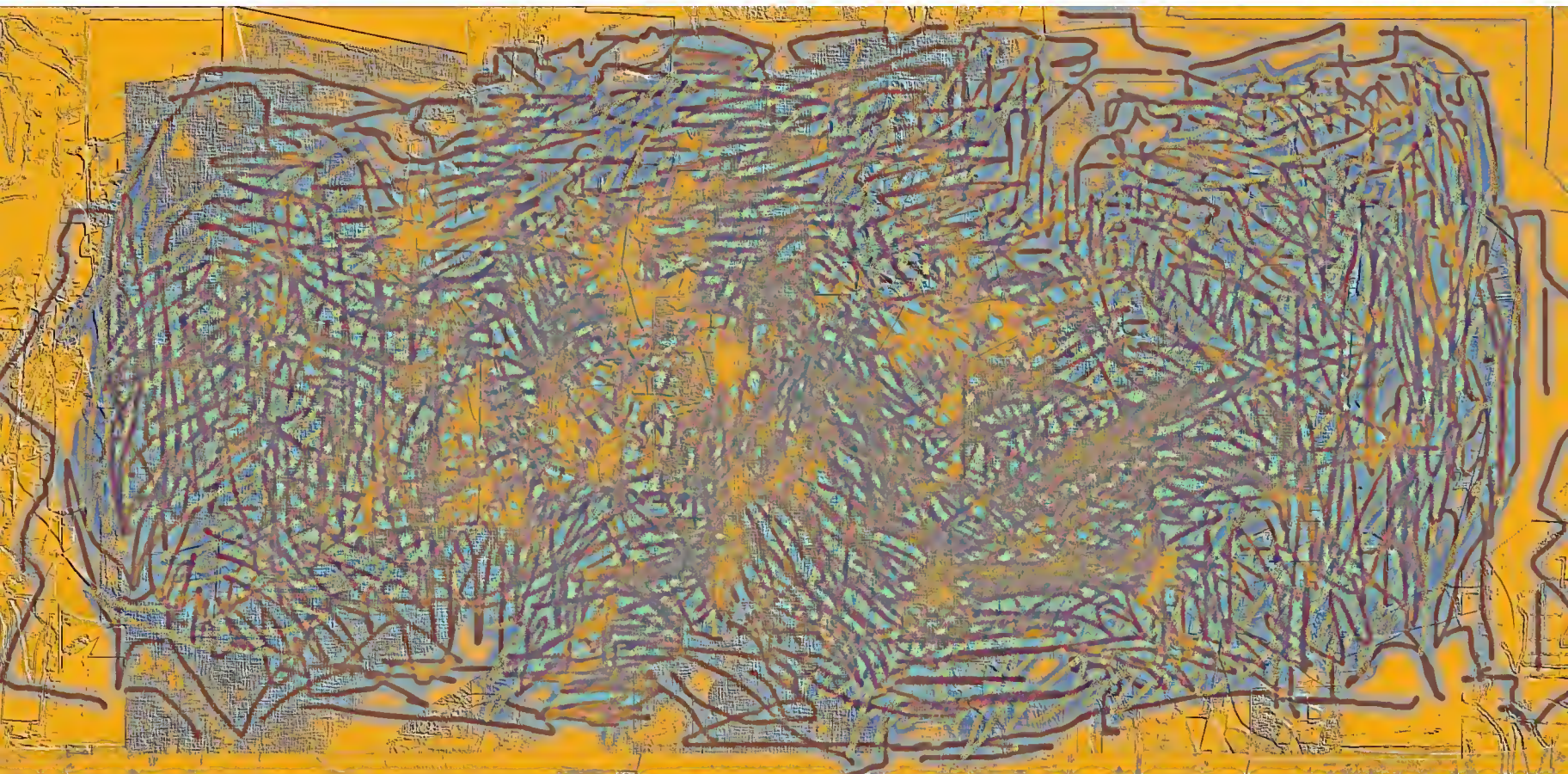


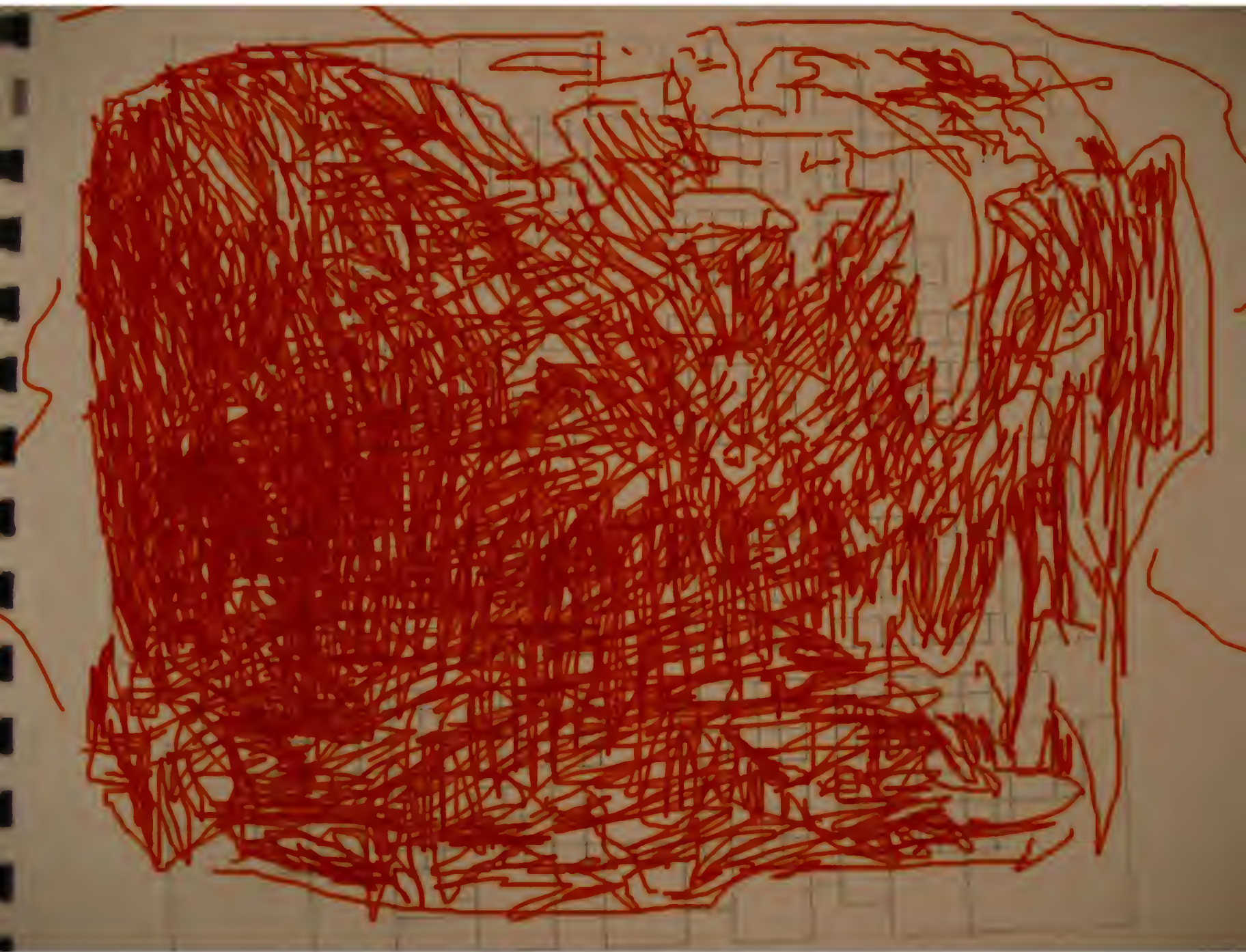


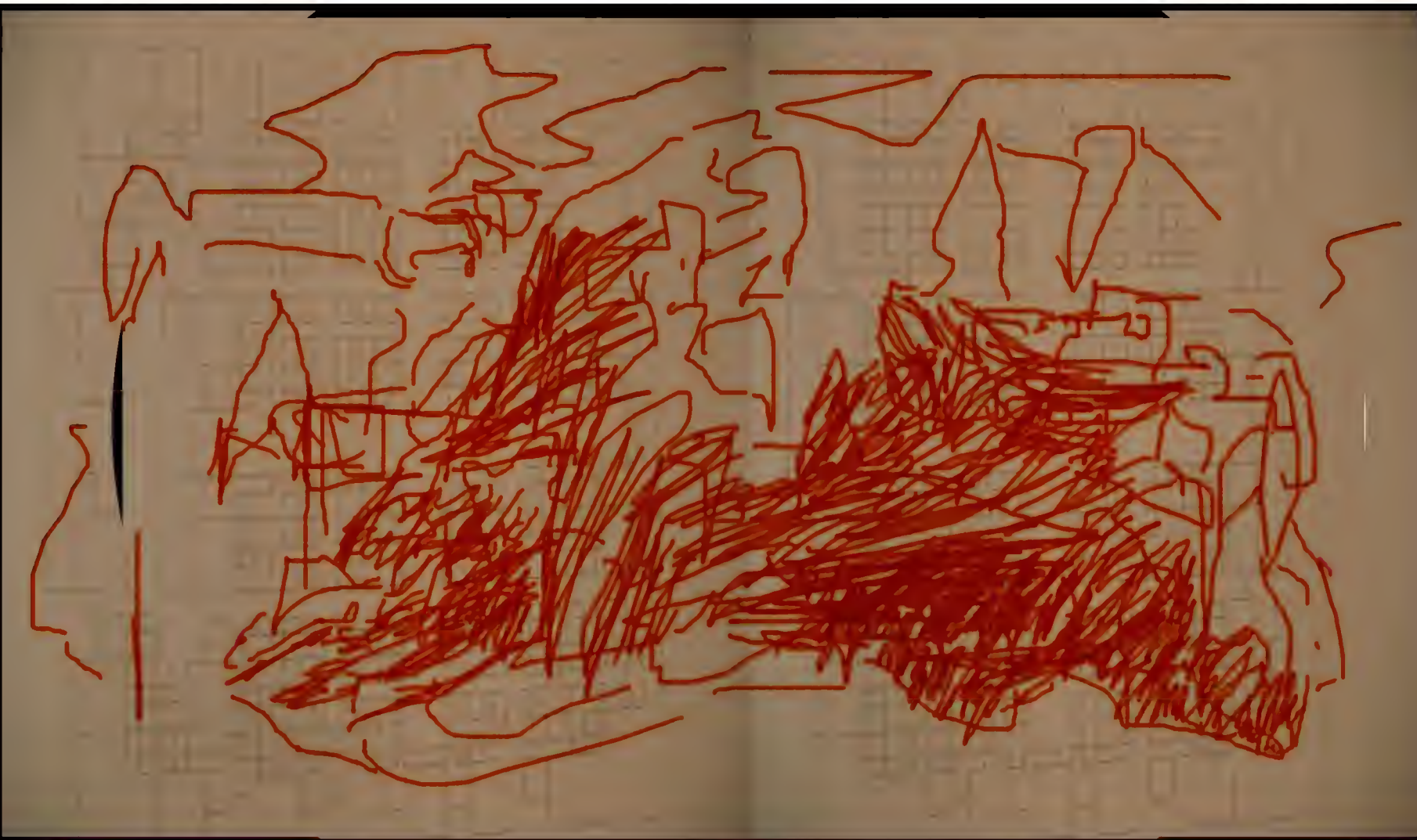


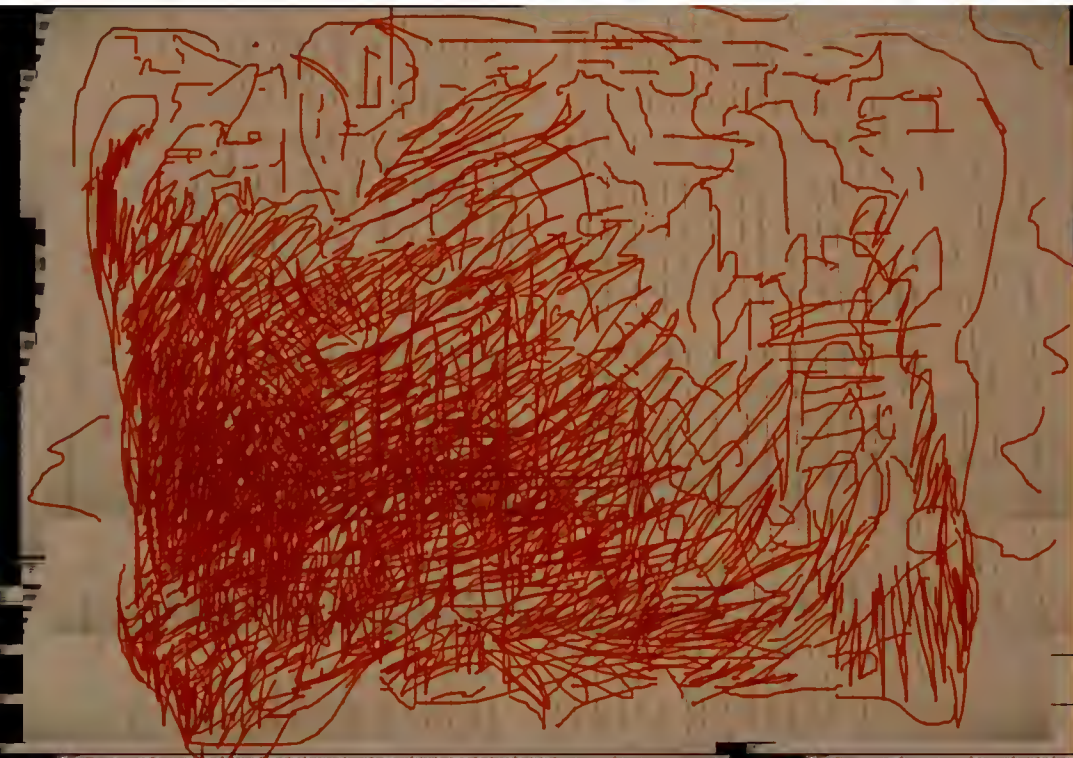


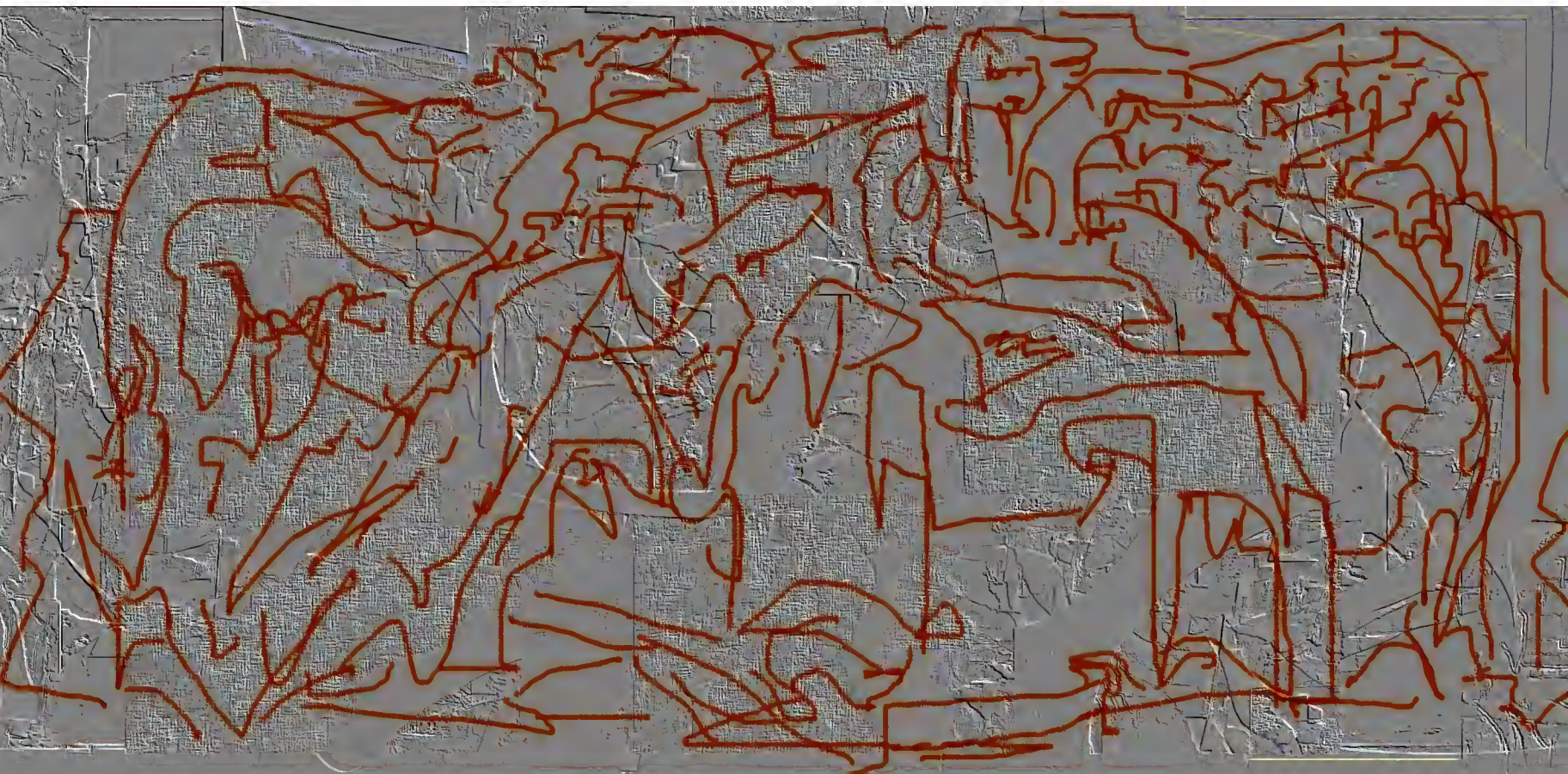






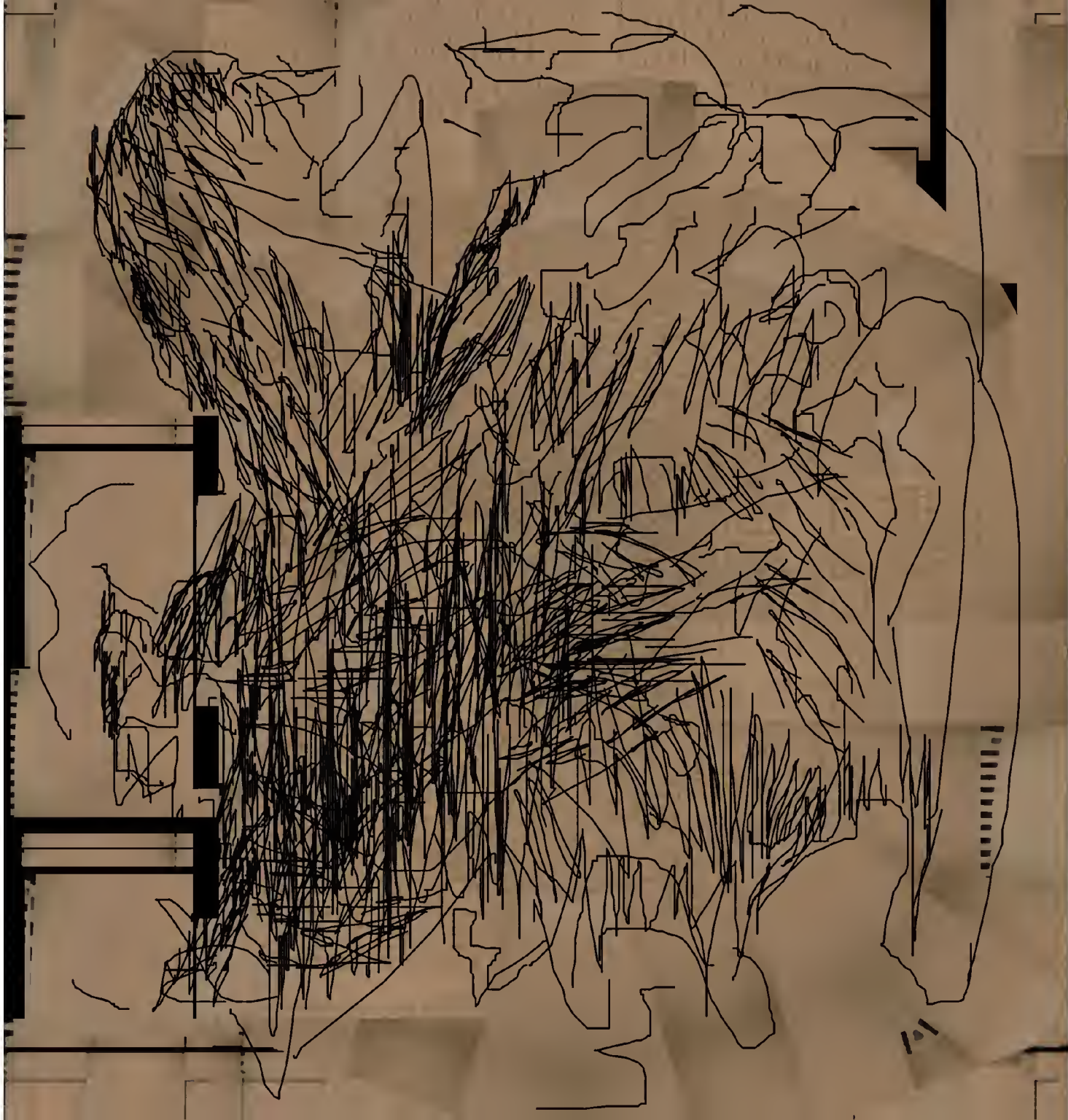


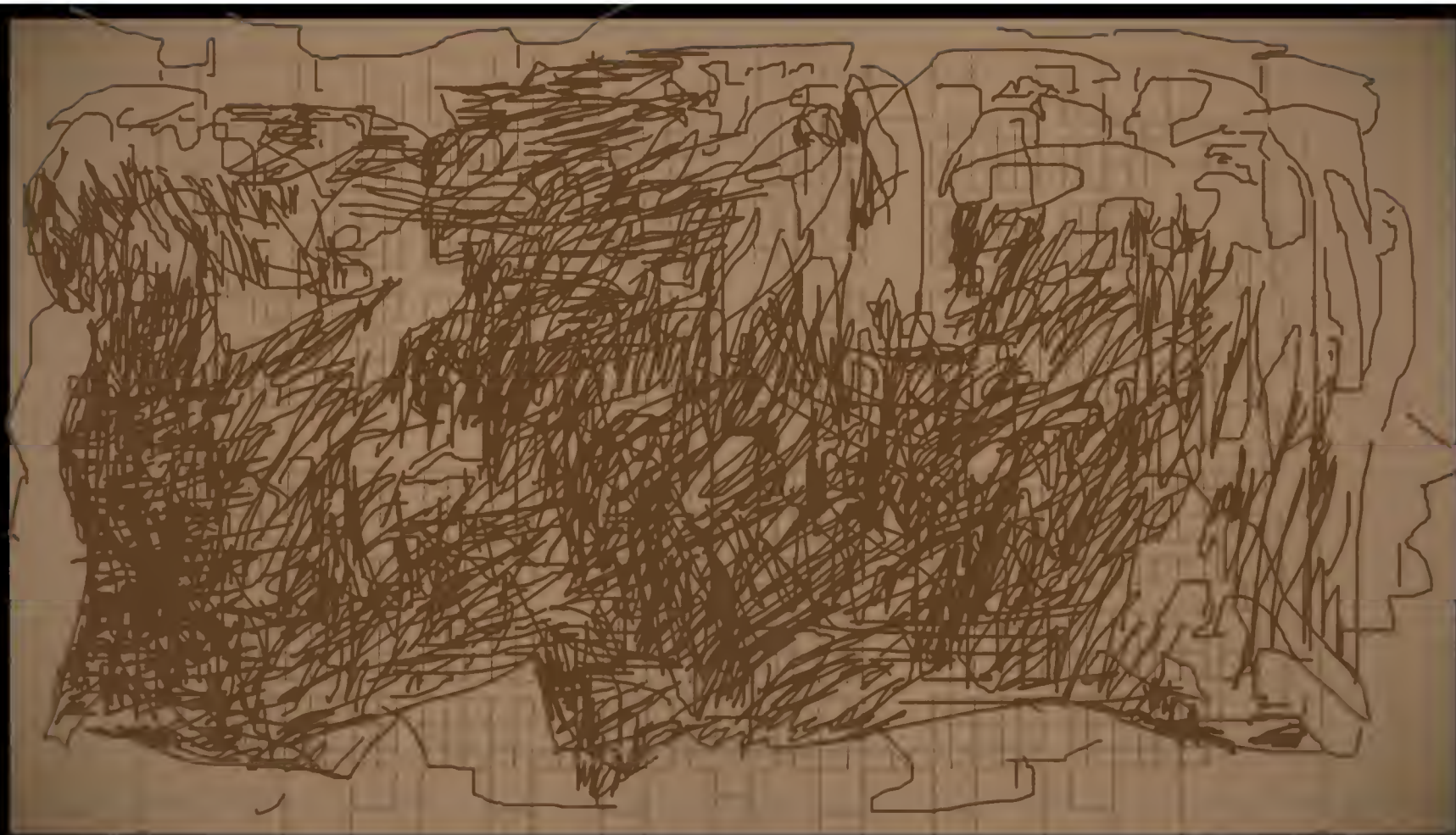














Drawing and virtualities of art and language

Drawing and language

Drawing speaks

Drawing I write I draw in light

Drawing concepts of time and space formative to experience and space

Drawing and virtuality of material through thought alloyis

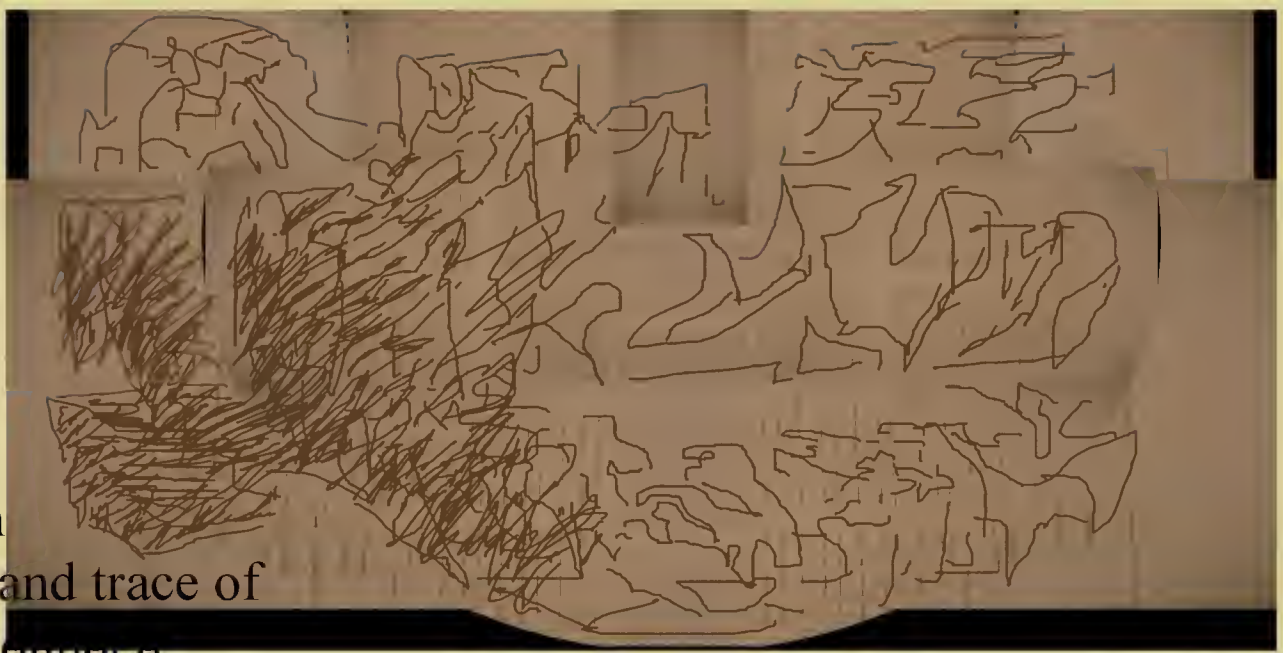
Drawing trace and rhizome

Drawing as its own musical question

Drawing egress and ingress

Drawing prosody

Drawing energia



Drawing canon

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Drawing well rounded

Drawing appeiron

Drawing predella and predicate

Drawing tangent

Drawing philosophic bracket

Drawing Discourse and concourse concurrence

Drawing and Morphological arrows

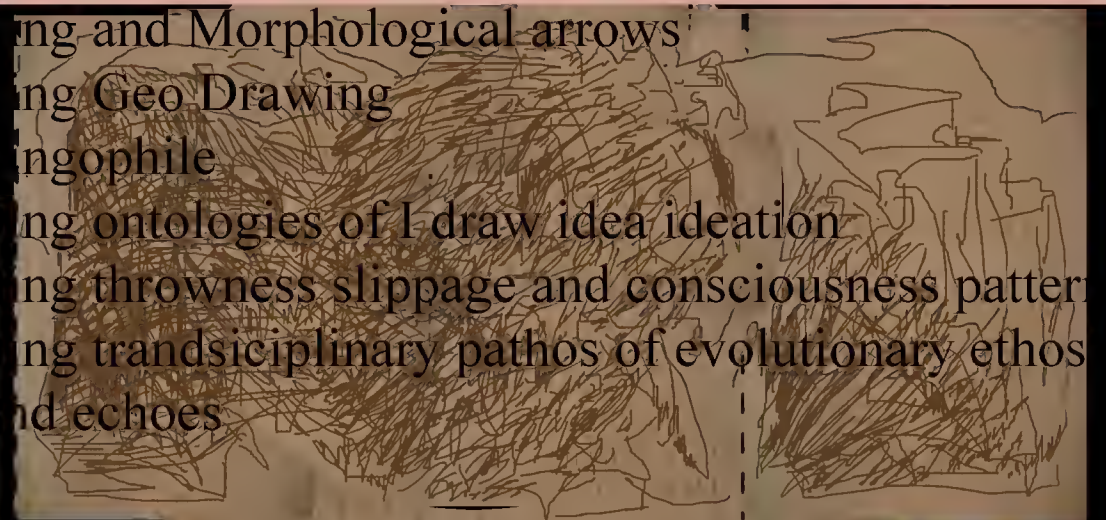
Drawing Geo Drawing

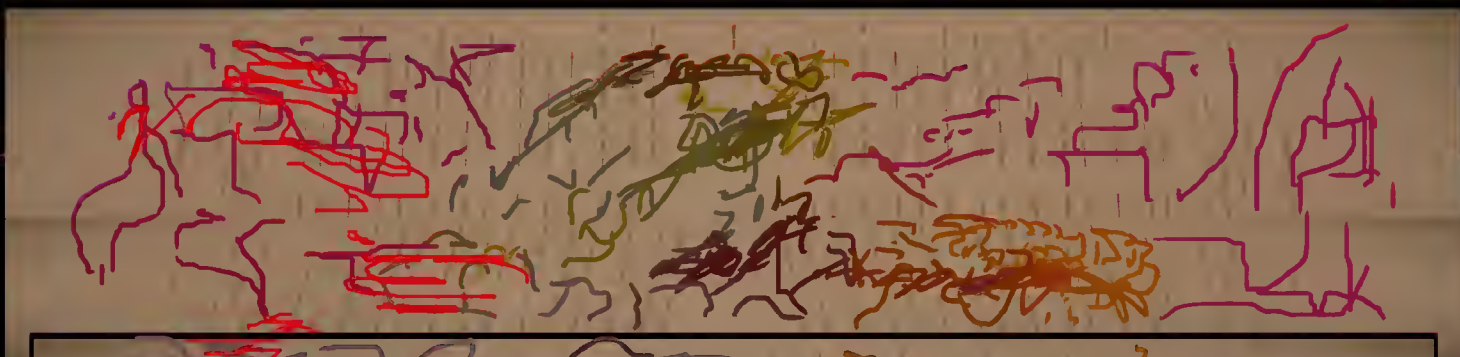
Drawingophile

Drawing ontologies of I draw idea ideation

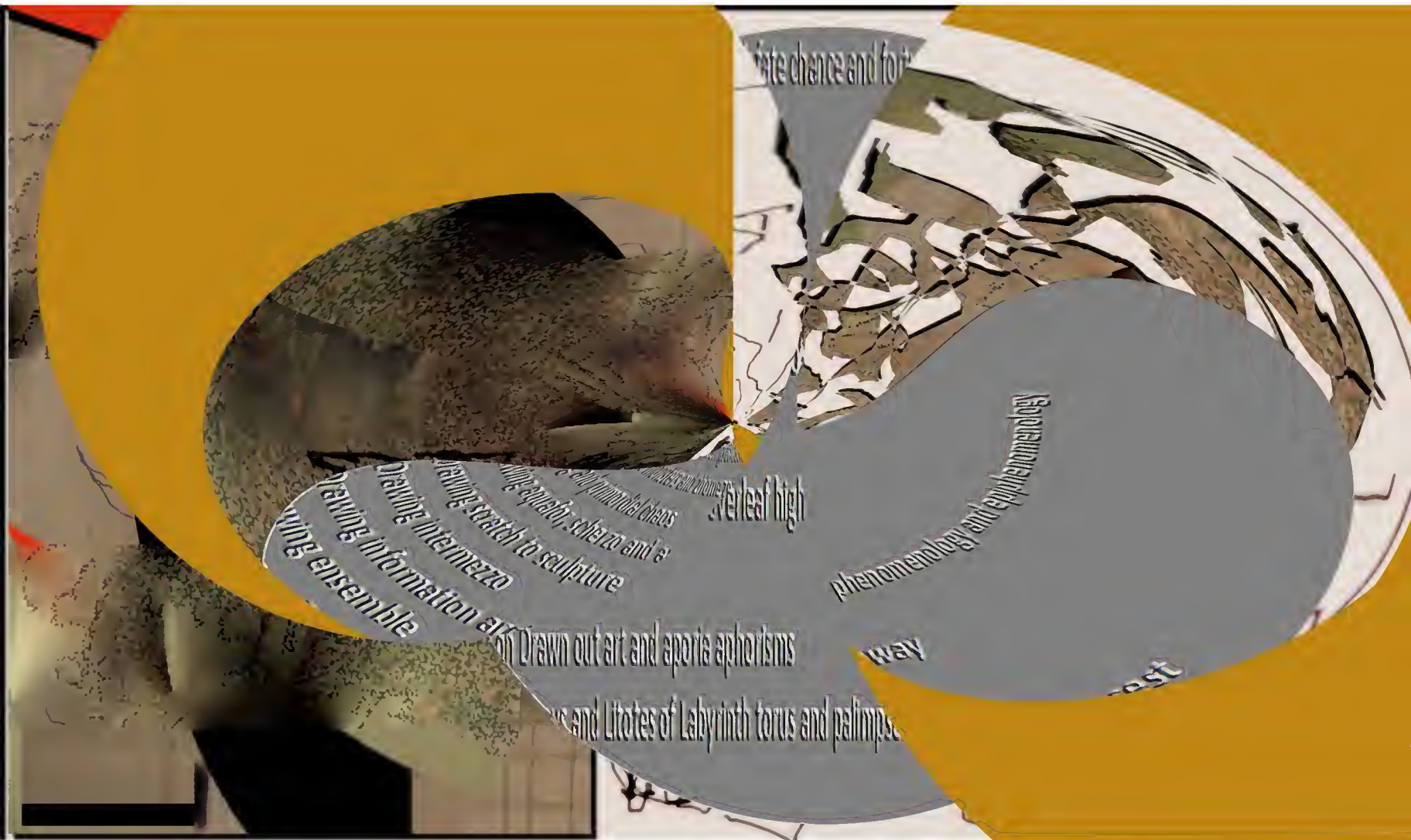
Drawing throwness slippage and consciousness patterns

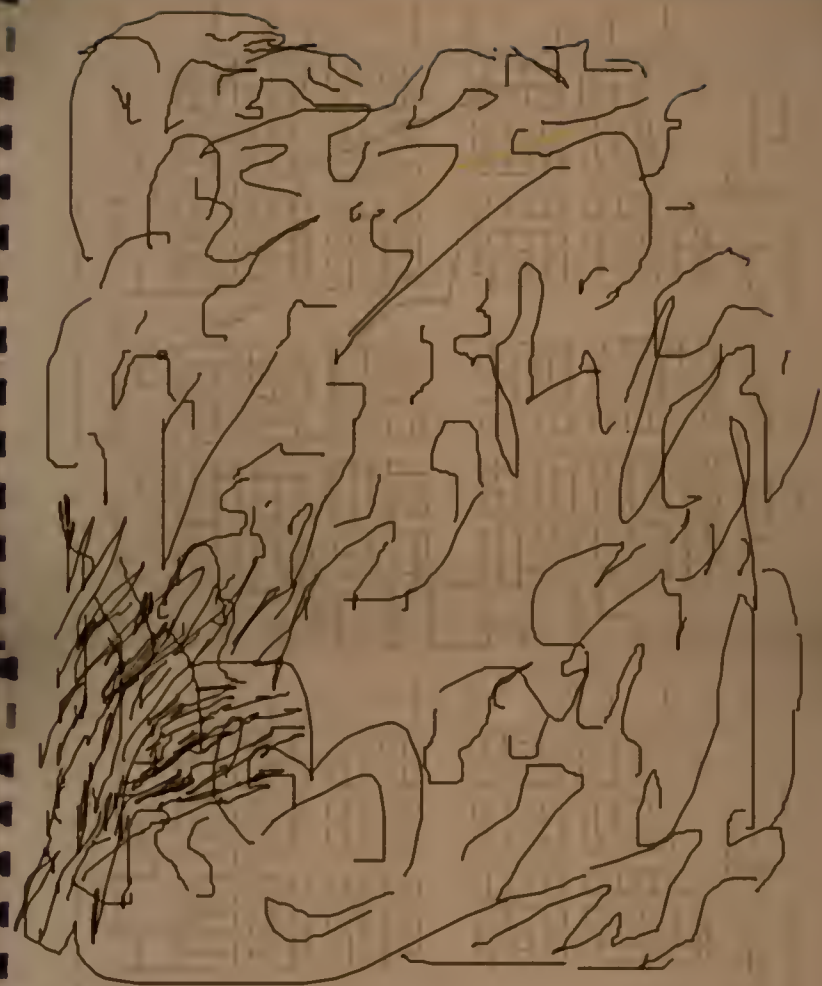
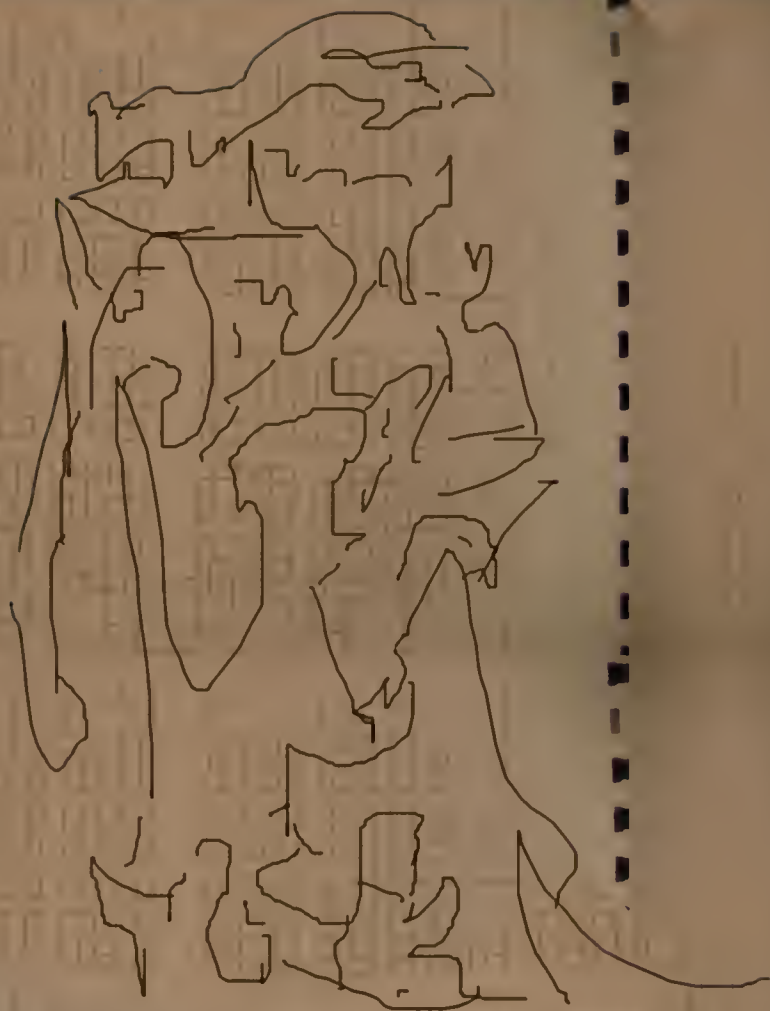
Drawing transdisciplinary pathos of evolutionary ethos towards structural-
ism and echoes

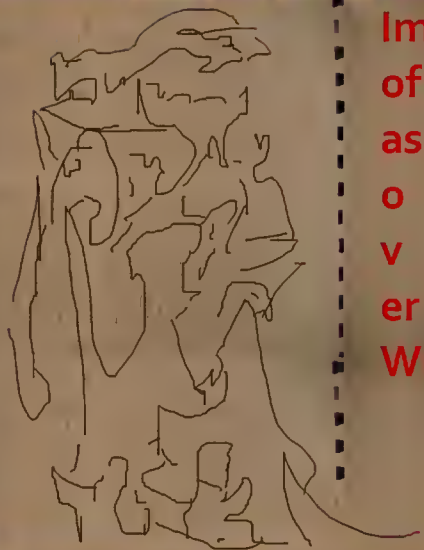




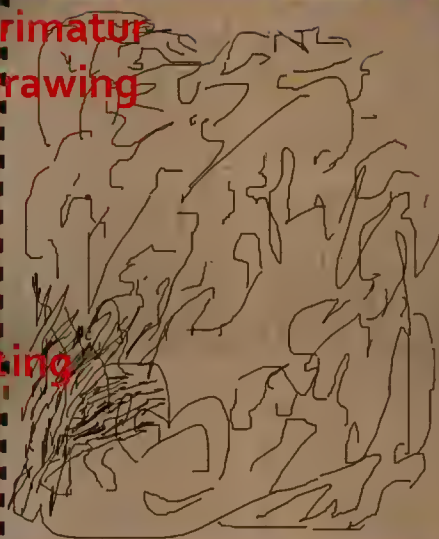


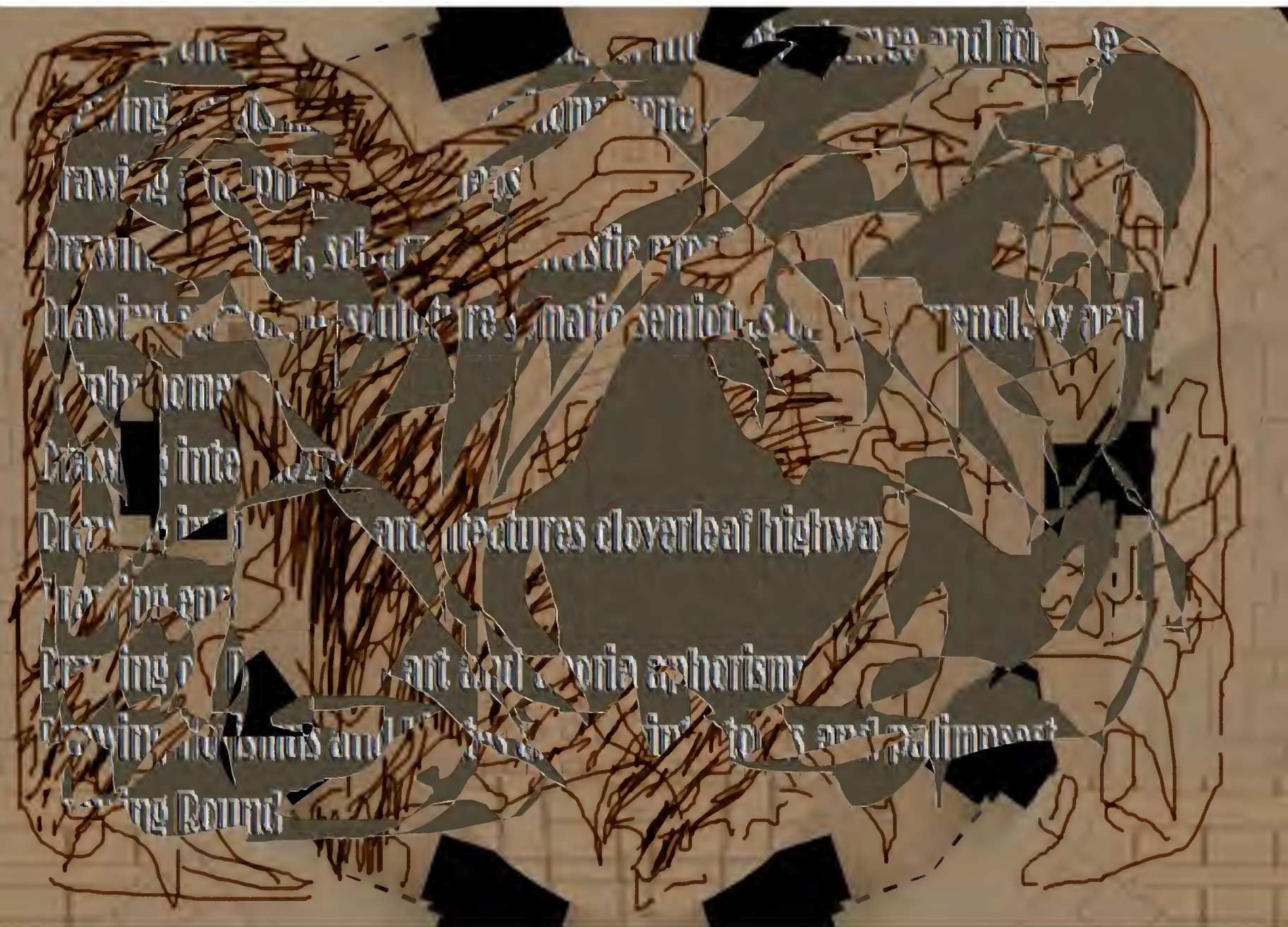






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Drawing ethics

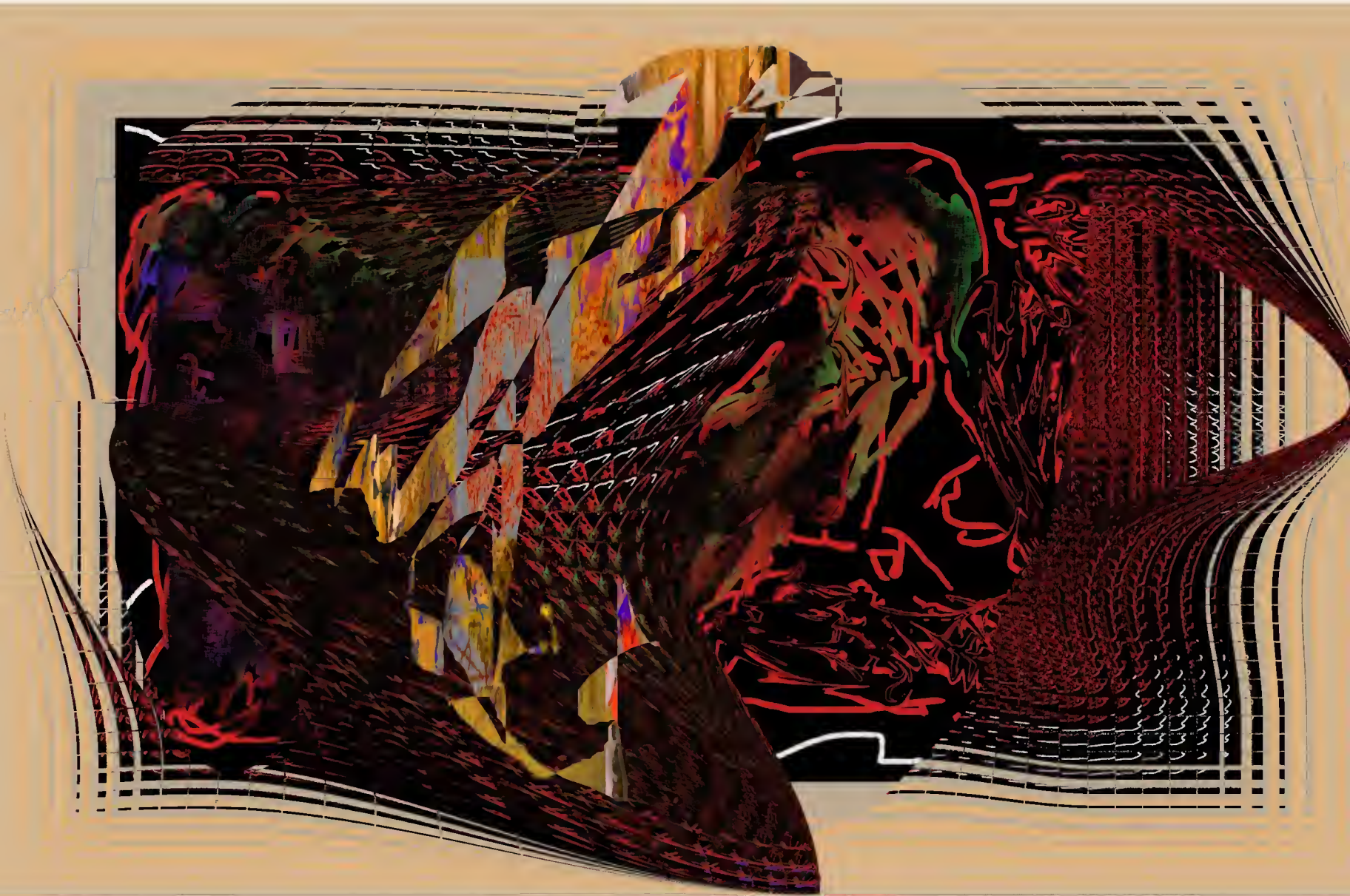
Drawing portraiture and politics is

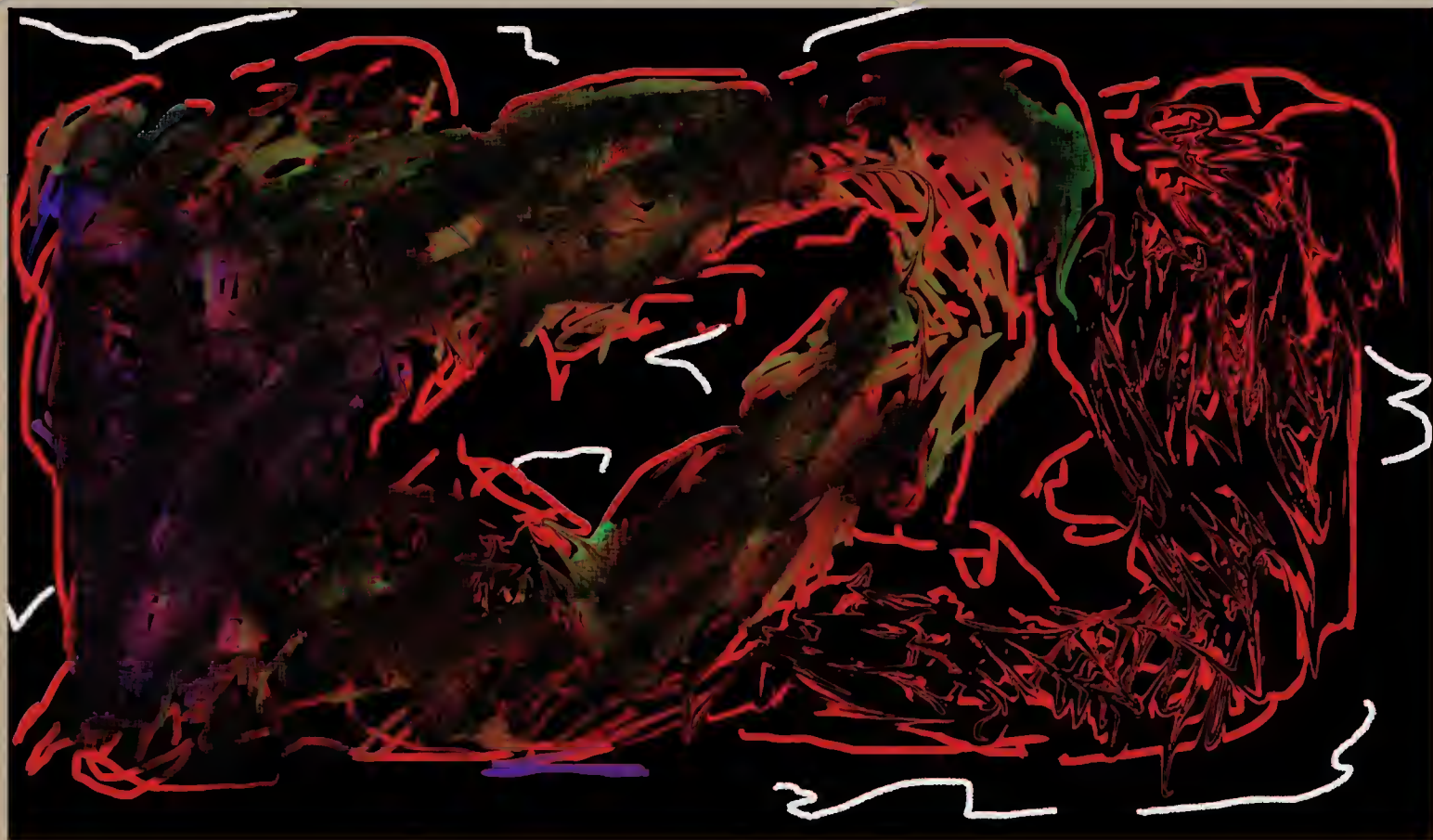
drawing covert culture

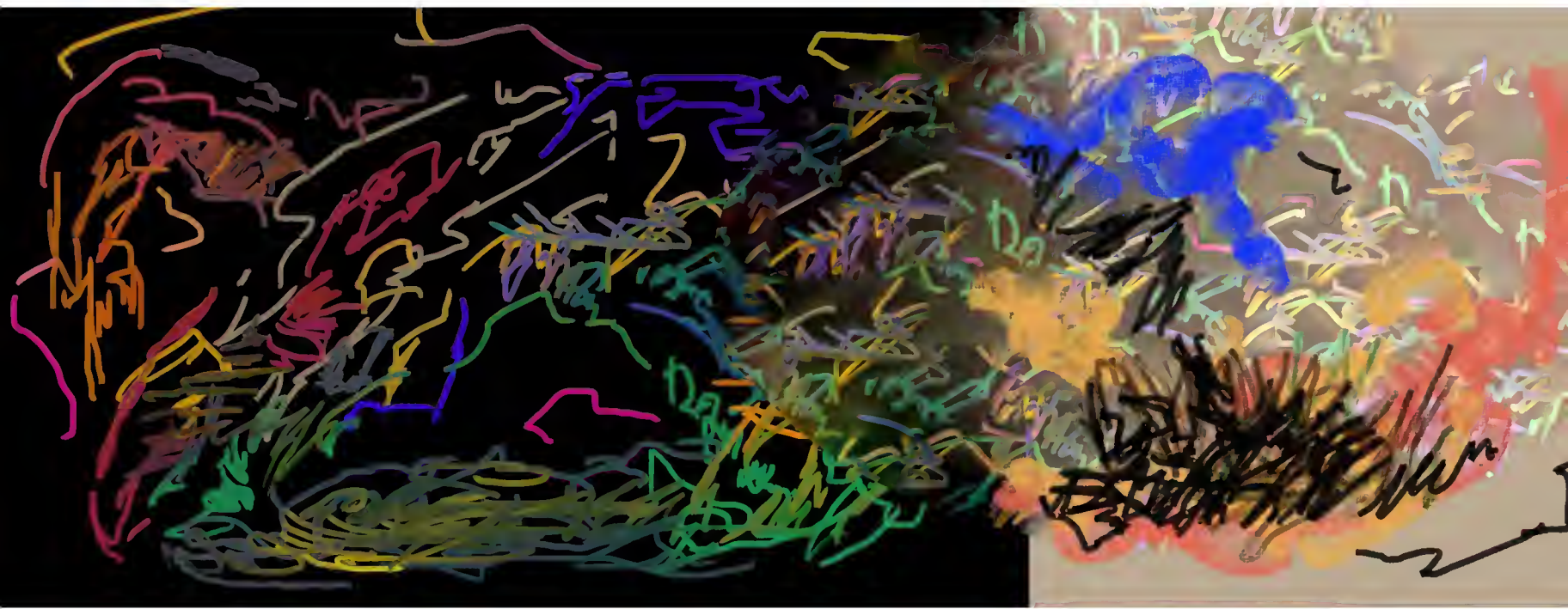
drawing up along the way

drawing the line at the arrow

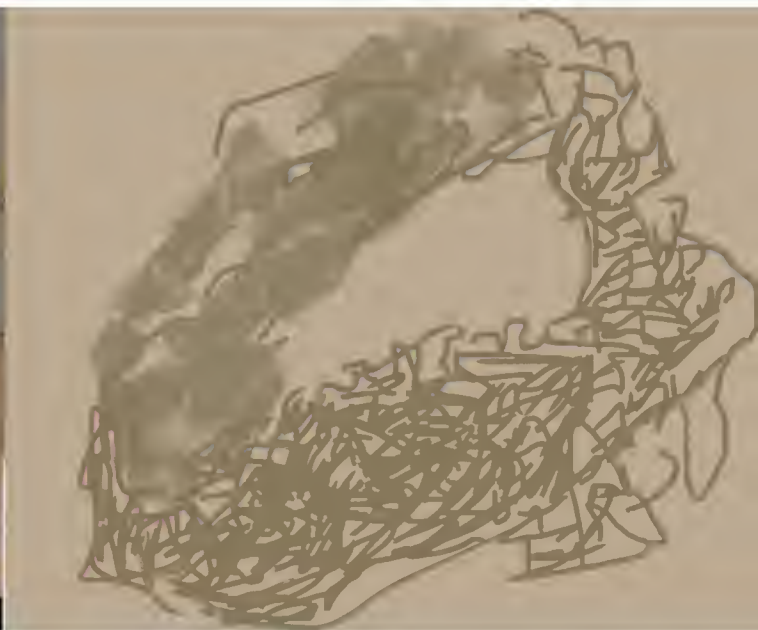
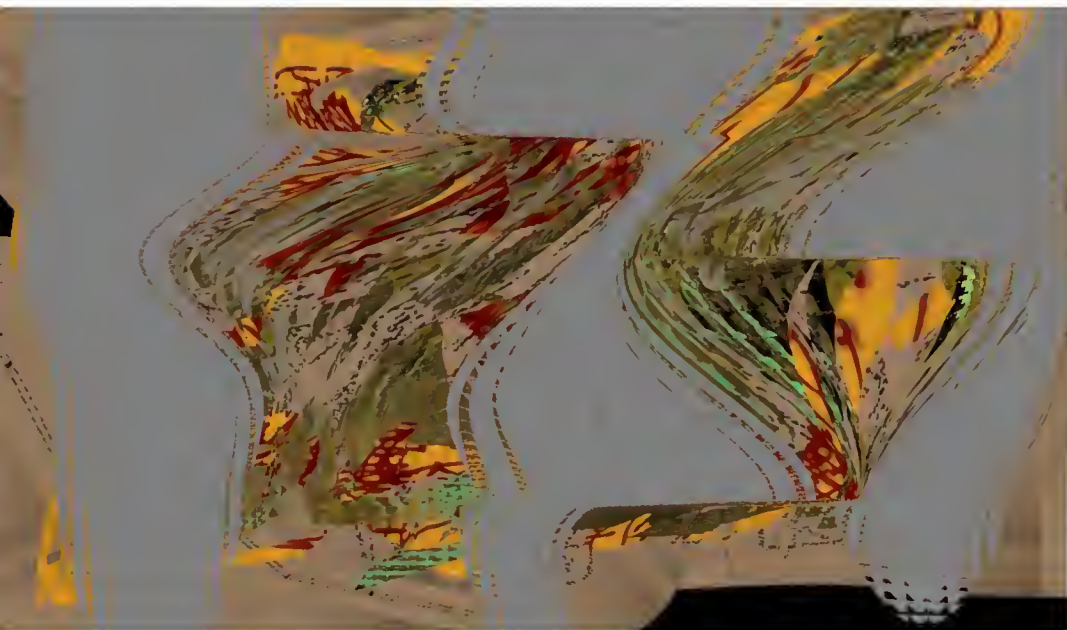


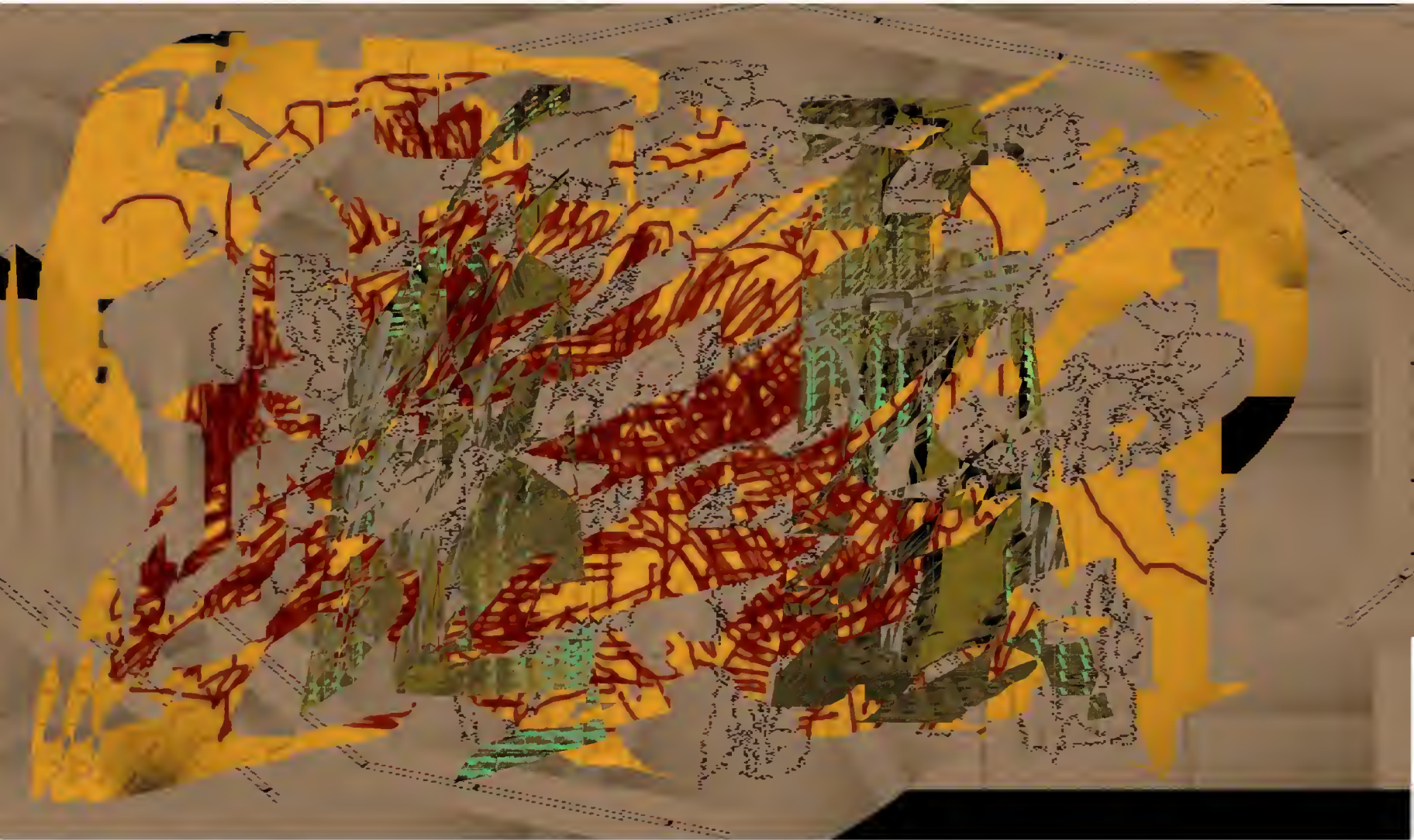


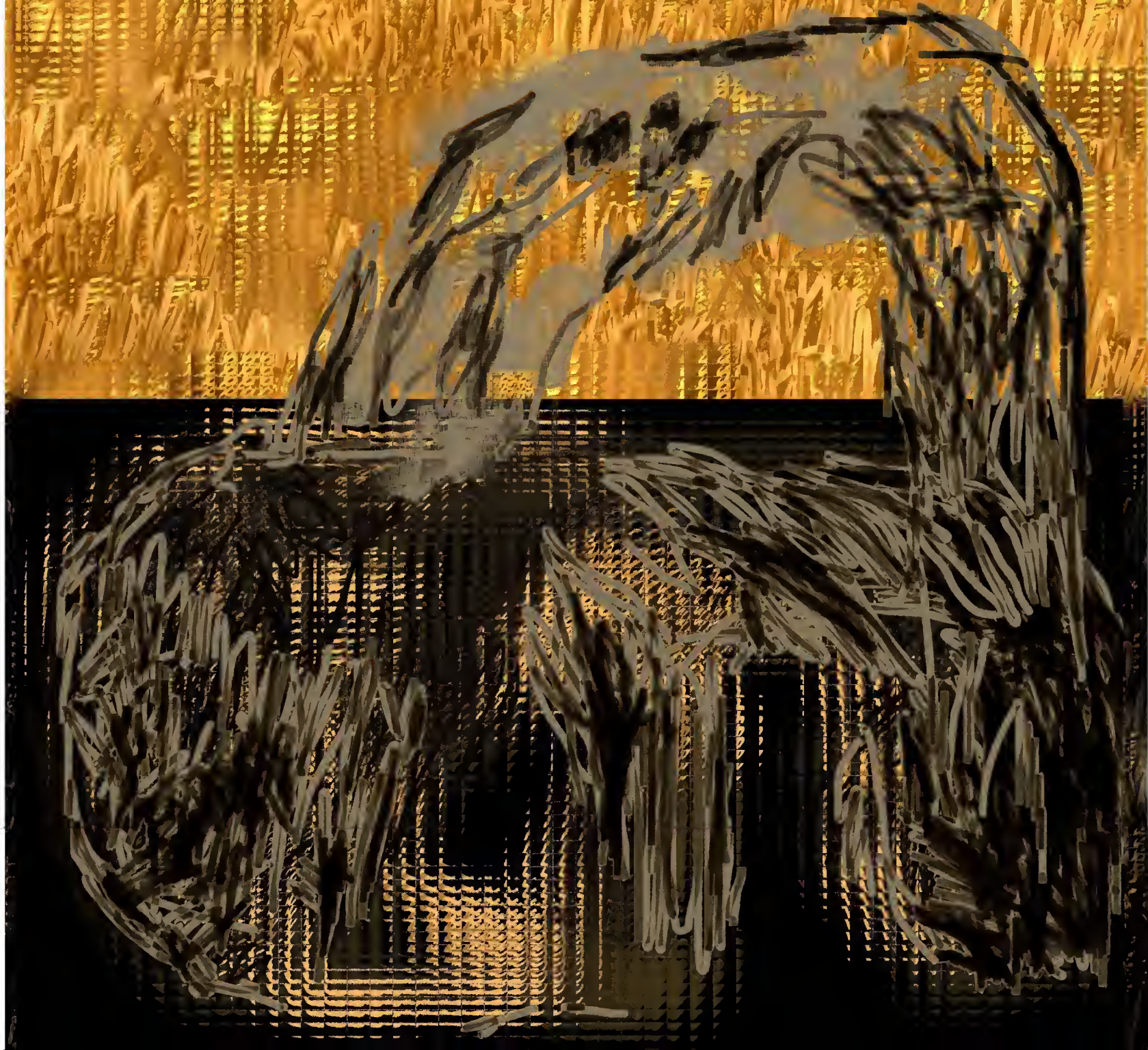


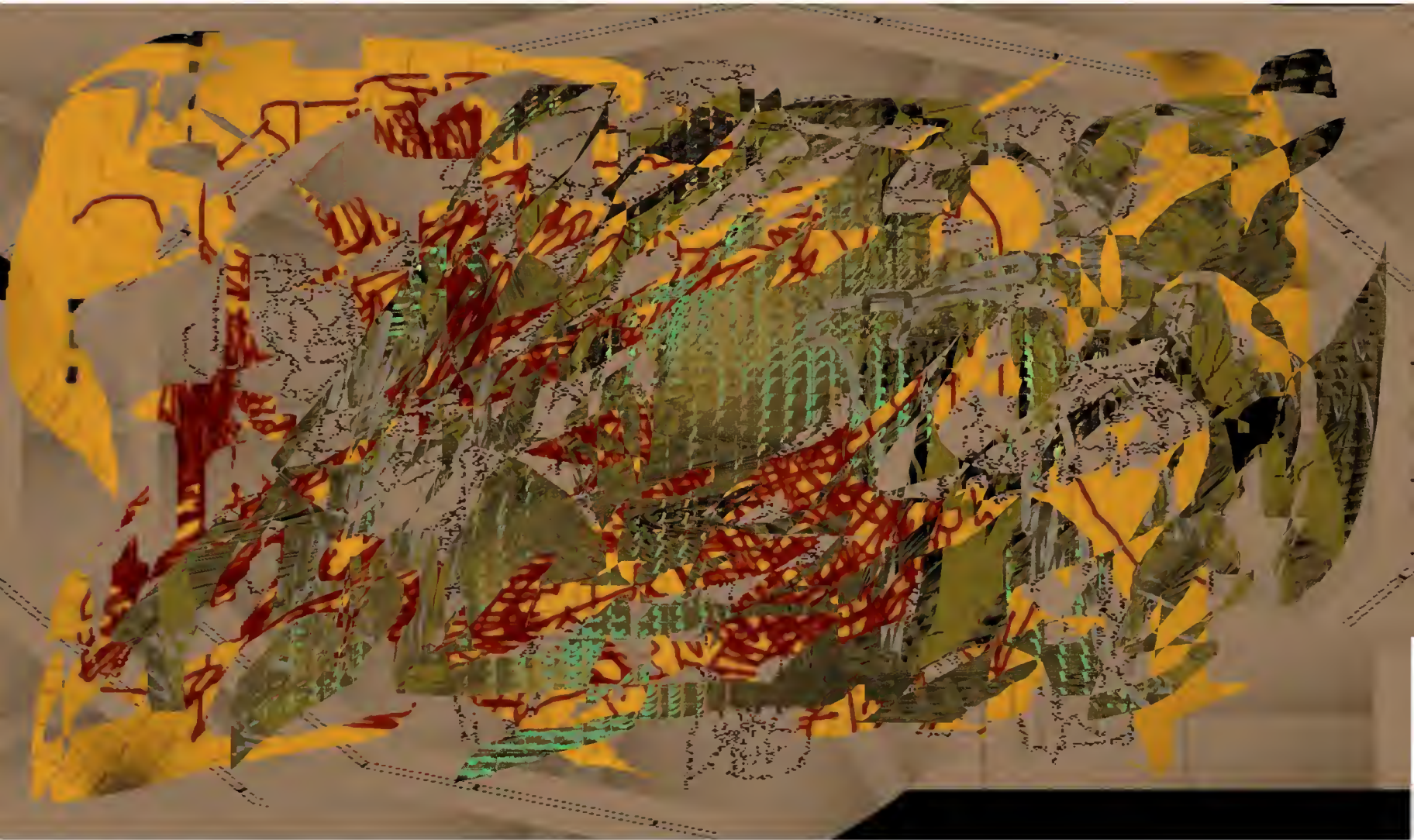


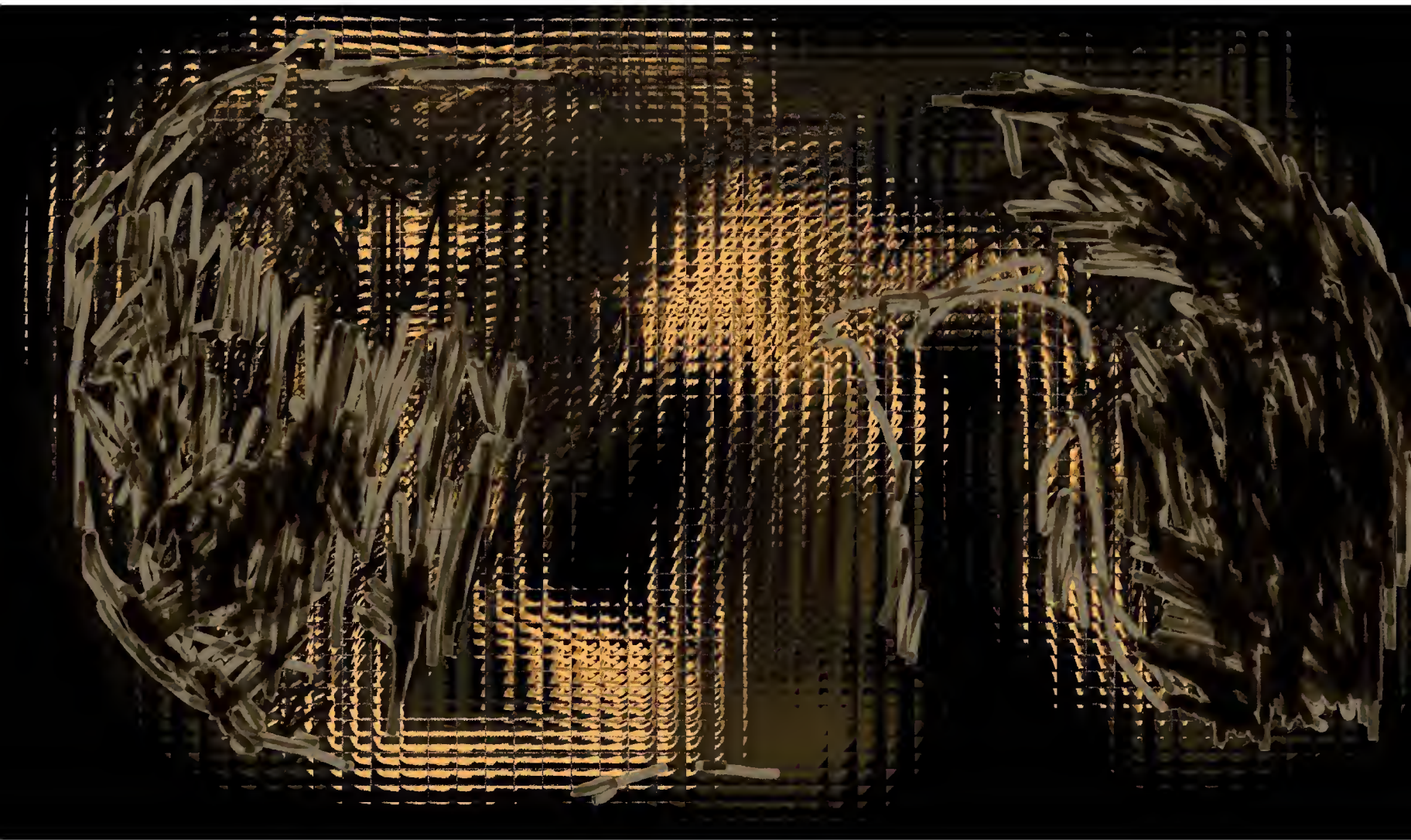


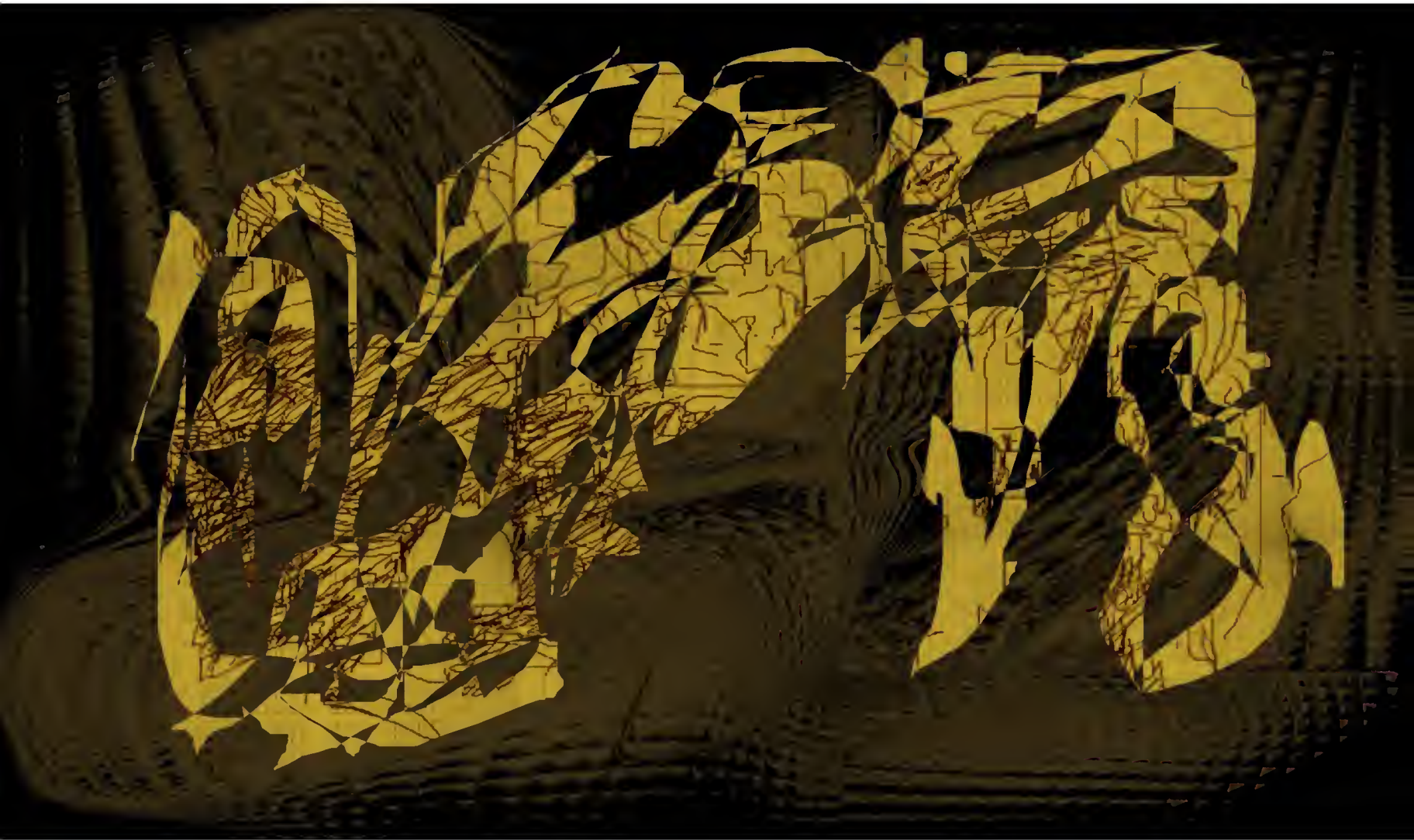


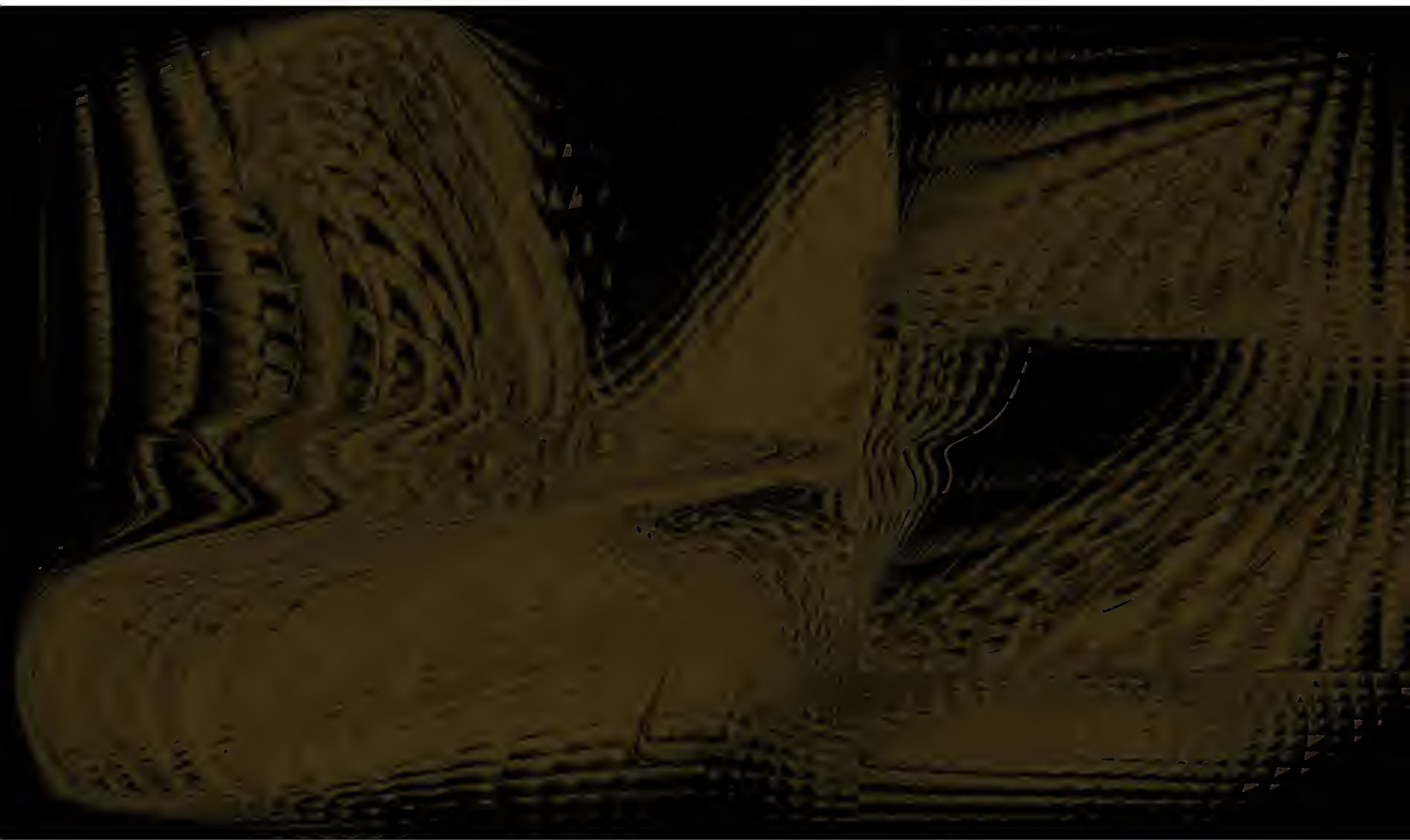


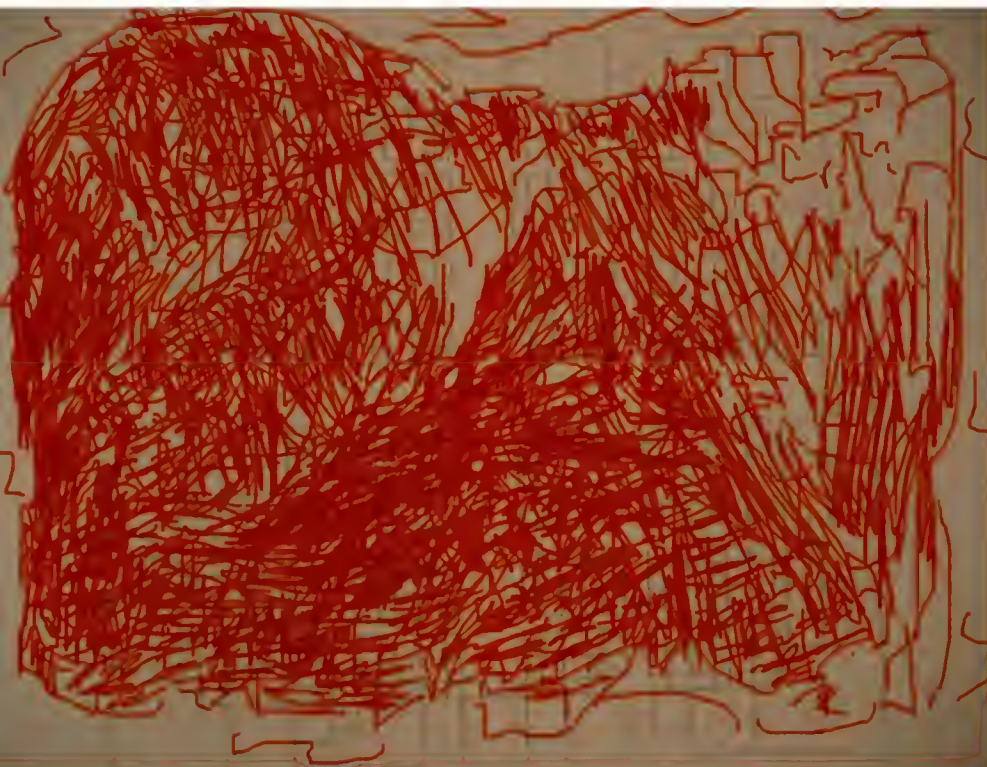


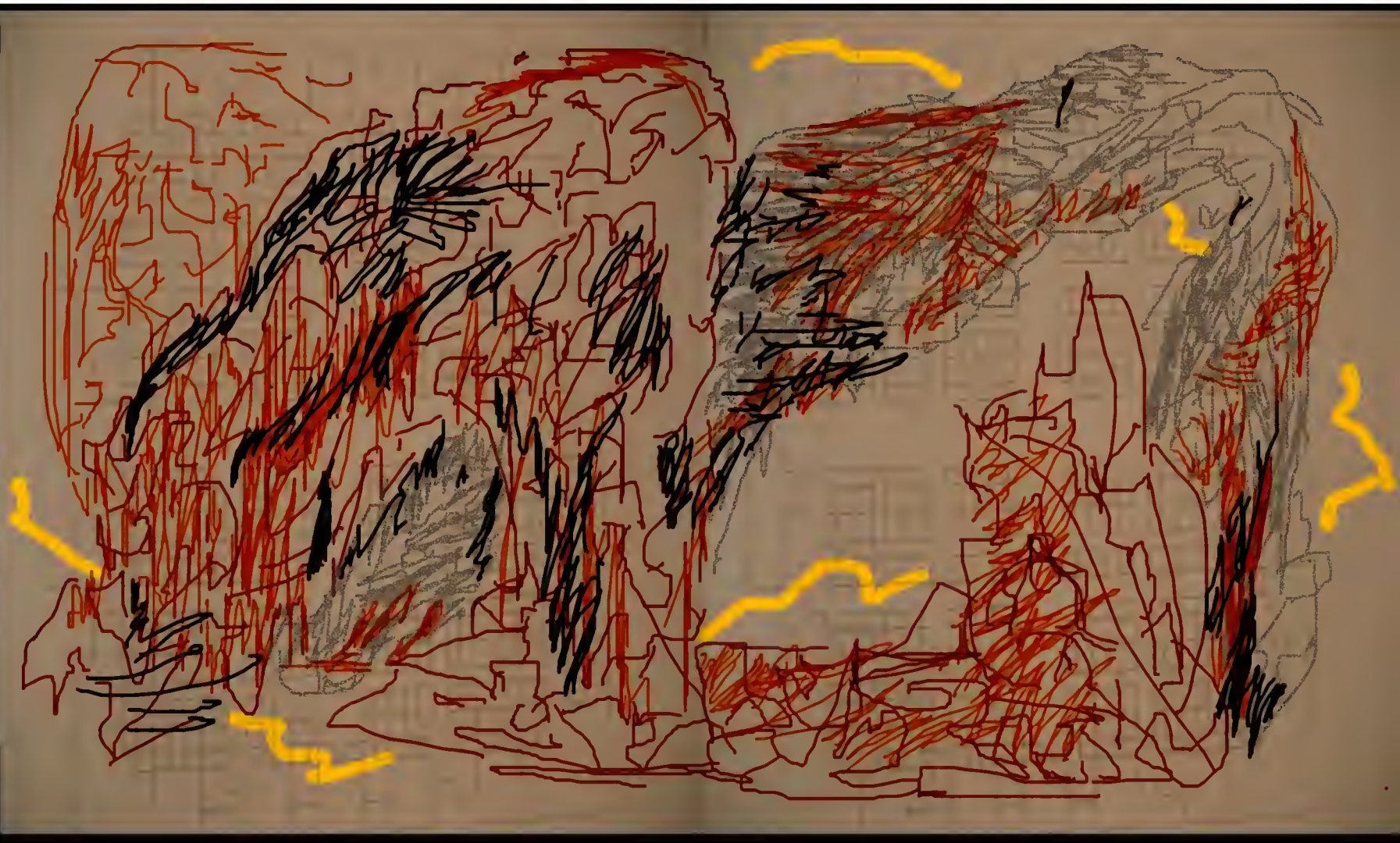


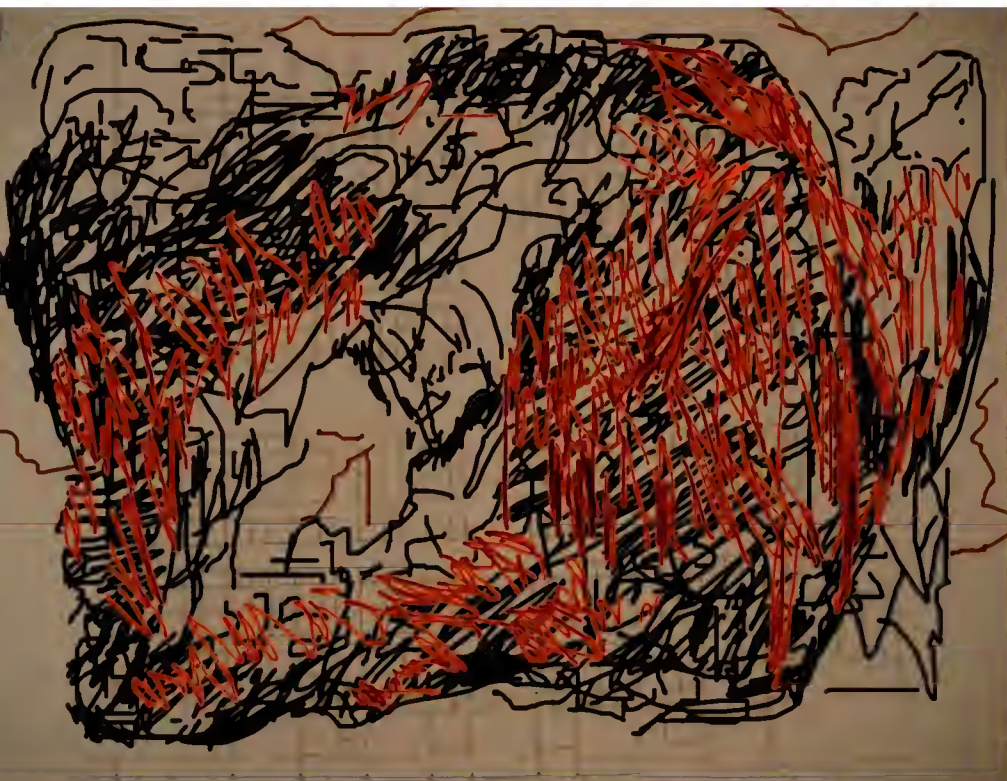


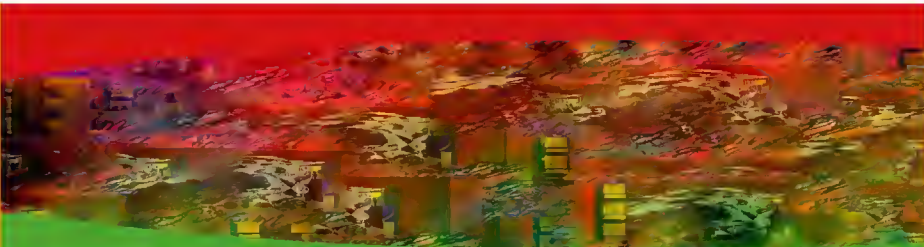












Part 2

In the second state the material projection is related now to the neo neon motion sensor drawing afterglow of video slice through the cinematic knot wherein the media moods which reflect through neon art on the sense of material colloids, color as heated gas reminiscent of the structure of our entropic universe... while the movement through form of form as form is contrasting translucence to the hands sense of motion and compression as projecting flux from within just as the sluce and luce morphemes of the word indicate the moving quality of vision itself, in that what it sees is a motion it creates upon itself.



Part 1 Quarry, the Quarry, by the Museum Question, I asked Carrara

The range of mind and virtuality through the projection of materiality begins in this project by considering a space for the sculptor's drawing: given all the white marble works come from the same quarry of Carrara as a thought experiment could one take all the photos of white works and project cumulative mass to relate to the existing quarry space? I have used the geological sense of compression within the information architecture of the drawing space to give a similar feeling as that thought experiment in the projects first state.



























